



HOW TO PRESENT THE
GILBERT and SULLIVAN
OPERAS

ALBERT O. BASSUK

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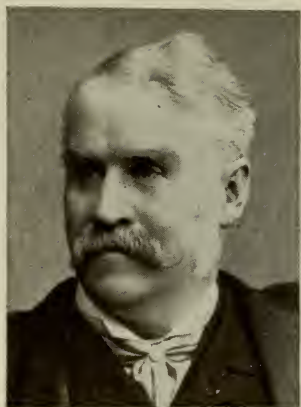
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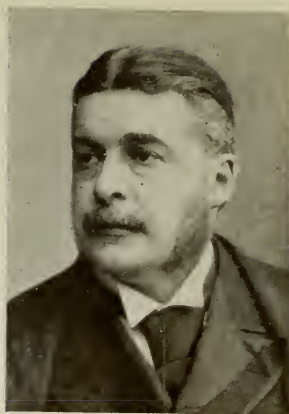
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SIR WILLIAM S. GILBERT



SIR ARTHUR S. SULLIVAN



MR. RICHARD D'OYLY CARTE

THE TRIO RESPONSIBLE FOR THE
FAMOUS SAVOY OPERAS

How to Present the
GILBERT and SULLIVAN
OPERAS

By ALBERT O. BASSUK

With a Foreword by

DR. SIGMUND SPAETH

The Bass Publishers

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TO

Those Fervent Devotees of the Lore and Tradition
of Gilbert and Sullivan, Whose Undying
Support and Enthusiasm Have Proved
A Source of Inspiration.

This Volume Is Respectfully Dedicated

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FOREWORD

It is a real pleasure to write a few introductory lines for a book that can be so helpful in the presentation of the Gilbert and Sullivan Operas. The author has had much experience in personal contact with the best productions and it is the practical information within its pages that makes this book so significant.

Obviously it will be of the greatest use to amateurs, particularly in the schools and colleges where the giving of musical shows has become almost, if not actually, a part of the curriculum. It would be foolish to expect of such performances the perfection of the D'Oyly Carte ensemble which America has been enjoying so hugely, or even the individual perfection of the Winthrop Ames revivals; yet the standards and ideals have been established by these productions and may well serve as an inspiration to those of more modest gifts and resources.

The miracle of Gilbert and Sullivan is that, while a really fine interpretation is almost breath-taking in its fascination, an average, honest performance with adequate participants and some intelligent

direction can also be enormously effective. The words and music of the great pair of collaborators would almost seem proof against any possible maltreatment. Yet, because of this almost unique power of overcoming all handicaps, these rare operas deserve a careful treatment which they have not always had.

This book should be a godsend to the multitude of enthusiasts who are more than willing to devote their best efforts to Gilbert and Sullivan, but need just a little guidance to make those efforts produce worthy results.

Sigmund Spaeth

AUTHOR'S PREFACE

“Gilbert and Sullivan!”

The magic of these words, spelling half a century of lyrical and musical delight, seems to increase day by day. And day by day the beautiful music and classical wit seem to become fresher and more enjoyable instead of stereotyped or age-worn in any degree.

How often have hum-drum, drab and uneventful days in rural or even cosmopolitan communities been enlivened by the jocularities, merriment and pleasantries which characterize a Savoyard performance? After an evening of Gilbert and Sullivan, one's entire being seems to radiate contentment because of a most satisfying, exhilarating feast.

And then the after-effects. The townsfolk, young and old, begin to whistle and hum the tunes that are so beautifully Sullivan-esque. The children try to imitate the dances while at play. Even after-dinner speakers borrow some of the phraseological wit, inherently Gilbertian.

There is no trace of vulgarity, ridicule or bitterness in any of these operettas. Their chief attrac-

tion is that they are absolutely clean, abundant in humour and cleverly satiric. The music has a lingering, lilting leaven about it which makes one long for more. Besides, they have been compared to some of the works of Lewis Carroll, in that they serve audience with "philosophical pills," easily and pleasantly imbibed without becoming tiresome or didactic. The extraordinary degree of sound common sense in Gilbert's topsy-turvy nonsense makes them popular even with the serious-minded.

It should not be supposed that Gilbert ever ridiculed old age or ugliness. He merely showed for example, how the world treats a "plain woman" or a "not-too-handsome-sailor." But he is neither harsh nor hostile in his treatment.

Sullivan's art too, is in a class by itself. His genius in melodizing the clever lyrics of Gilbert has sung its own praises through these last six decades. We confidently predict that it will continue to do so for twice as many more.

A word about the D'Oyly Carte Opera Company, the original exponents of the rare genius of this immortal pair. It was Richard D'Oyly Carte who was responsible for giving the music-loving world this most famous operatic collaboration. His farsightedness and optimism instigated the creation of almost one hundred and fifty different characters. And the establishment of the company which

today bears his name is a living monumental force being carried on by his son, Rupert. The Savoy Theatre in London was primarily built to stage these masterpieces and it houses the company when they are not on tour.

When alive, Gilbert himself coached the players while Sullivan directed the orchestra. The traditions originally established by the authors have been sacredly preserved by the company. (Mr. Frederick J. Halton, foremost authority and lecturer on Gilbert and Sullivan in America, whose father conducted the orchestra for some of the original productions in the Savoy Theatre, stated to the author that the stage business enacted by the company at present, "brings him back fifty years," when he had the pleasure of listening to Gilbert lay down the law regarding his text.) And often is it said that this group is to Gilbert and Sullivan what the Comedie-Francaise is to Moliere, what Bayreuth is to Wagner and what the Moscow Art Theatre is to Chekov. For a series of unexcelled performances in New York, that were the delights of a lifetime, this writer wishes to pay highest tribute to the company for its excellence. To emulate this troupe should be the aim of every professional company in America. To follow the standards set by this company should be the object of every amateur organization in the revival of these works.

Volumes have been written about the creators—volumes that have almost done justice to these greatest in comic opera. The present work is not aimed to be of that type. It is the first attempt, however, to present practical hints to average-sized amateur groups interested in an ever-welcome Gilbert and Sullivan revival.

But enough of introduction. The question before us is, "how may they be successfully presented!" To recall, the words of Nanki-Poo in "The Mikado," "Come gather around and I'll tell you . . ."

A. O. B.

HOW TO PRESENT THE GILBERT AND SULLIVAN OPERAS

CHAPTER I

Choosing the Savoyard Operetta

While many community activities lend much anticipation, enthusiasm and excitement in their presentation, few combine as many talents or give as much genuine pleasure to audiences as does the presentation of a light opera. And especially one from the immortal series written by Sir William Schwenck Gilbert, the librettist and his musical colleague, Sir Arthur Seymour Sullivan.

It may safely be said that revivals of the Savoyard masterpieces surpass any other set of operettas in number of times produced by professional companies, as well as amateurs in schools, colleges and choral groups. Although they are not the easiest to produce, neither are they the most difficult. And few light operettas can be said to instill a greater sense of camaraderie between audience and performers throughout the course of an evening's entertainment.

Many stagnant social and musical organizations have been saved by the presentation of a Gilbert and Sullivan Opera. Struggling groups have won new support and interest in addition to many new

CHOOSING THE SAVOYARD OPERETTA

adherents by successfully staging a light, gay production of this type.

Whether or not some of the Gilbert and Sullivan Operettas are more appropriate than others, depends wholly on the experience and ability of the actors as well as the facilities at the disposal of the group. For inexperienced thespians, an excellent beginning may be made with "Trial by Jury." It is a cheerful "curtain-raiser," that melodious trifle sung in its entirety which may be linked with a program of diverse entertainment. The novelty of the old-fashioned costumes and dance steps, and the quaint antiques savouring of the "gay nineties" tend to fill an otherwise didactic evening with humour and frivolity.

The ever popular Japanese extravaganza, "The Mikado" has proven suitable to so many organizations of different types, that it may safely be recommended to any group that has had but little experience. Its popularity has been so extensive, that it is sure to attract many people on the strength of its reputation, being gay, humorous and affording genuine diversion. One finds so many anachronisms, surprises and incongruities—unsparing exposure of human follies—things grave and even horrible invested with a ridiculous aspect, which end happily however for all concerned,

CHOOSING THE SAVOYARD OPERETTA

that the popularity of this piece is well deserved. In short, as Mr. Brooks Atkinson, dramatic critic once said in his column in *The New York Times*, "mankind needs 'The Mikado'."

Both "H. M. S. Pinafore" and "The Pirates of Penzance" seem to be the greatest rivals of "The Mikado" in point of popularity. In "Pinafore", with the theme being, "love levels all rank", we find perhaps as much humour as appears in "The Pirates". And the music in both is perhaps equally beautiful. The irresistible appeal of the operetta sub-titled "The Lass That Loved a Sailor," with its heart-throbs of unrequited love finally returned, is bound to continue through many decades. As for "The Pirates", the timidity of the policemen, the spontaniety of the pirates, and the exceptional beauty of the choral work, "Hail Poetry", (which the writer admires more than any of the combined ensemble numbers in the repertoire) characterizes "The Pirates of Penzance", in the words of the pirate king, as, "a glorious thing".

"Iolanthe" and "The Gondoliers" also rank close to the other leading works in number of revivals. The ethereal piece in which Gilbert revels in the notion that rank becomes a disability, has proved a favorite one on both sides of the Atlantic. The patter song of the Lord Chancellor, sung in "legis-

CHOOSING THE SAVOYARD OPERETTA

lative lassitude" has become one of the lyrical highlights of the operettas. And in it the author demonstrates his satirical versatility by aiming his sure-fire sarcasm at England's political institutions, particularly the House of Lords. In "The Gondoliers" is contained what is considered Sullivan's best music. So many musical groups and choral societies have undertaken this production because of its rapturous melodies, the quaint costumes and dances (which include fandangoes, boleros and cachuchas), that many a Savoyard "fan" prefers this one to some of those more often revived.

In number of revivals, "Patience" and "The Yeomen of the Guard", may be said to follow. The romantic interest in "The Yeomen" provides a really fine operatic setting and with its superb melodies and lyrics, it has been considered the best by the authors themselves. The role of "Jack Point", a Shakespearian character, gives this work a heart-rending touch. In "Patience" the music is so outstanding that it has attracted a large class of admirers on account of its taking ballads and tunes in addition to "gusts of common sense" sweeping through the continuity.

"Princess Ida", "Ruddigore", "The Sorcerer" and "Utopia, Ltd.", may not be revived so often, but each has its own distinctive charm. "Princess Ida",

CHOOSING THE SAVOYARD OPERETTA

the only one in the series cast in three-act form contains a trio of dramatic situations each a novelty in itself. It may seem slightly less interesting than the rest to some, yet, the poetry in it adapted from Tennyson's, "The Princess", makes up for other shortcomings. The delicate conceits of poetry with many declamations in blank verse have proved delightfully acceptable to audiences of varying natures.

It is surprising not to find "Ruddigore" more often revived. This musical satire on blood and thunder melodrama contains real dramatic flourishes. And Gilbert's knack of finishing his stories by drowning absurdities in a last cold douche of logic shows itself at its best here. "Utopia Limited", which has been called Gilbert's cleverest satire may also be designated as his most complete essay into paradox. The theme embraces a shrewd tilt at things as they were in England at the time of writing, and as they henceforth would be. The breakdown at the end shows how the author can build up a "Utopia" and then topple it like a house of cards with pure logic.

"The Sorcerer", first of the full-length operettas written by the pair is an excellent example of Gilbert's "Topsy-Turvydom", holding that the classes and masses should be linked in a bond of romantic

Dear Frank.

I am glad you are getting on so well, & that the music comes out lightly. There are one or two little points to call your attention to in the finale.

1. I have made the following change

Capitally.

the brave army

that is half a bar sooner

than it is in the score.

2. ' or letter Y

re-arranged new

the brave army

As instead of a for him. consequent upon change of harmony preceding

COPY OF LETTER FROM SULLIVAN TO CELLIER

(Courtesy, Pitman Publishing Corp.)

CHOOSING THE SAVOYARD OPERETTA

equality. It is a fantastic piece in some respects, in which a magic love-spell is cast upon a group of villagers, turning them into amorous couples. Many times has this opera been revived successfully when the enterprising group contains a younger set of members and followers.

It is not only the Gilbertian plots and settings which make these operas so worthy of revival, but also is it the delicious Sullivanesque music. Although following an easily recognized pattern Sullivan's magical string of melody seems inexhaustible. We cannot seem to find two tunes that are truly alike. Gilbert's verse called for pure melody, wholesome and healthy, which his colleague so ably furnished. Among the tunes which deserve special mention, but which do not include one-twentieth of the famous melodies, we may list: "Poor Wandering One", in "The Pirates of Penzance"; "List and Learn", from "The Gondoliers"; "We can ride on lover's sighs", sung by the Fairies in "Iolanthe"; "For he is an Englishman", in "H.M.S. Pinafore"; "The Moon and I", from "The Mikado"; and "I have a song to sing, O", in "The Yeomen of the Guard".

CHAPTER II

Organization

The choice of the staff is the first step in organizing a working mechanism for the operetta. The size of the staff will depend on the elaborateness of the planned production and on the size of the organization. In small schools or clubs, most of the duties fall on the shoulders of the director. In colleges and universities, various departments of the institutions supervise work in their fields of specialization. A capable person should always be at the head, in whom final responsibilities are centralized.

In schools or colleges, the work may be divided among the various departments as follows:

Music Department: General direction of music, dramatics and orchestration.

Physical Education Department: Dancing for chorus members.

Manual Art Department: Building of stage properties.

Physics Department: Electrical and lighting effects.

Art Department: Painting of scenery and posters.

ORGANIZATION

English Department: Arranging of publicity releases and advertisements.

Publication Office: Arranging copy and printing of tickets and programs.

Commerce Department: Finance work.

Parents-Teachers Association: Soliciting ticket subscriptions and aiding in publicity work.

In this way, practically every member of the institution may have some part in the production. Coordination and cooperation of all interested in the performance will insure success.

An outline of a staff, with their respective duties is herewith presented:

Director: Supervises all the business of the operetta and has the authority to make final decisions in all departments.

Stage Manager: In charge of the dramatic part of the operetta including stage business, choral ensembles and dances.

Musical Director: Directs the orchestra, and rehearses this unit together with the cast; usually conducts at performances.

Property Man: "Props" as he is familiarly known is in charge of all properties and articles necessary for the action of the operetta.

Master Carpenter: Supervises the building and

ORGANIZATION

altering of the scenery according to the plans of the stage director.

Electrician: Has charge of all the lighting apparatus and controls the main switchboard. His assistants are in charge of the spotlights and other moveable lights.

Stage Hands: "Grips" as they are called, set the scenery and make shifts and changes when required.

Fly-Man: Operates the curtain unless it is electrically controlled, in which case the electrician is in charge.

Wardrobe Mistress: Repairs and is in charge of all costumes.

Call Boy: Calls at each dressing room before each scene to insure the presence and promptness of performers for their entrances.

Prompter: Takes up duties at final performances, quietly whispering to those who hesitate in their lines.

CHAPTER III

Business Management

Revivals of Gilbert and Sullivan Operettas are usually known to be successful but financial failure is possible if the business angle is not properly handled. Although the object of an amateur production should not primarily be a monetary one, as it almost invariably is on the professional stage, still the successful project should at least be self-supporting. In the absence of more urgent ends, whatever funds realized may be used to add to the stage equipment of the school or to the musical fund of the organization.

A business manager, appointed to supervise all relations involving finances, should take care of purchases, expenditures and communications for all necessary paraphernalia. He should have one or two assistants, but all expenditures should be supervised by himself according to a pre-arranged budget.

This budget should be made as complete as possible to insure sufficient funds to meet all expenses. To depend on future income from the sale of tickets is risky, since such factors as inclement weather and other unlooked for contingencies may

arise. Therefore, the elaborateness of the production should be dependent only upon the available resources of the organization at the time the production is planned.

A list should be drawn up outlining the needs of each division of the production staff. Everything to be purchased, borrowed, rented or otherwise procured should be carefully considered.

Publicity

An important assistant to the business manager is the publicity agent. Newspapers are always glad to cooperate and will seldom fail to use material which contains new value. Short articles are preferable with superfluous flourishes, so often misnamed "style", to be omitted. Arrange articles to be placed with different papers on successive days, instead of sending one story to all at the same time.

The publicity department should begin its campaign early in order to obtain a maximum effect from newspaper notices. An attempt must be made to build up such interest in the presentation, that a large and appreciative audience will be present. No matter to what degree the music and dramatics have been perfected, the project will be considered unsuccessful if a good-sized gathering does not attend.

Rather than to have people feel that it is a patriotic duty to buy tickets, the following means may be employed to arouse expectancy and interest:

The Newspaper Campaign

The press releases should begin with general announcements, followed by more specific details and then by interviews; the following outline suggests stories to be used and should be helpful:

1. Announce title of operetta, date, place and auspices of the production or productions.
2. Repeat above with names of directors and principals.
3. Give short synopsis of the plot of the operetta including an interesting sidelight or two on how it came to be written, etc. Include also a full list of the tentative cast.
4. Interview of director in which he predicts a successful production.
5. Release pictures of leading male or female character, with resumé of past activities in dramatics or light opera.
6. Feature story with a "human-interest" slant giving as much background of

SWANHURST SOCIETY TO PRESENT "IOLANTHE"

Choral Club to Begin Rehearsals for Opera to be Given in August

The Swanhurst Choral Society, which has already presented three Gilbert and Sullivan light operas, will commence rehearsals Thursday evening, at the Swanhurst School, of "Iolanthe," which will be produced in August. The three other Gilbert and Sullivan compositions previously given are "The Mikado," "The Gondoliers" and "Yeomen of the Guard," and Director Carroll W. J. Ball of the chorus in selecting "Iolanthe" feels sure that this opera, of a type quite different from the other three, will be successfully rendered.

Later this month, members of the society will go to Boston to witness a performance of "Iolanthe," which is one of the Gilbert and Sullivan operas being revived there.

Ars Musica Guild Plans New Season

Members Will Present
"Trial By Jury"

At a recent meeting of the executive board of Ars Musica Guild, the program plans for which have been worked on throughout the summer, were completed.

Public concerts will be given in the winter and spring of the season. As the feature of the mid-winter entertainment for the patron and subscribing membership, the guild will present Gilbert and Sullivan's "Trial By Jury."

Group To Sing "The Gondolier" At "Longwood"

'The Brandywiners'
Begin Rehearsals For
Tuneful Opera

Wilmington music lovers are looking forward to the annual Summer production of "The Brandywiners," when they will present the Gilbert and Sullivan light opera, "The Gondoliers," in the picturesque setting of "Longwood," the estate of Mr. and Mrs. Pierre S. duPont, on August 24 and 25.

Mr. Frederick Wyatt will be in charge of the musical direction, assuring an artistic and finished performance.

Mr. William Winder Laird, Jr., general manager of the organization, has just returned from London, where he made an intimate study of "The Gondoliers" as it was given at the Savoy Theatre on December 7, 1889.

Miss Frances Tatnall is chairman of the staging for the opera and Mr. Charles Staats is in charge of scenery. Lights and theatrical effects will be arranged by Mr. Harcourt Vernon and Mrs. Margaret Gause Hooker is in charge of costuming.

Miss Barbara Bump and Miss Edith Runge are arranging the program. Miss Anne Hoey is chairman of publicity and Miss Marjorie Hamilton Hill is accompanist.

Rehearsals for the opera began last night in Breck's Mill on the Brandywine. Tryouts for leading roles will continue for several rehearsals.

PRESS RELEASES FOR GILBERT AND SULLIVAN
PRODUCTIONS

the operetta as possible. (Research into the lives of either Gilbert or Sullivan will furnish plenty of material.)

7. Release several group pictures. The principals in comic poses or a portion of the chorus in a comic step.
8. A feature story of comic antics at rehearsals with as much backstage atmosphere as possible included.
9. Interview musical director. Include names of orchestra members as well as those of the business and production staffs in this release.
10. Short item on advance ticket sale with business manager's prediction of financial success.
11. Repeat names of all to take part in the production, emphasizing date, place and title of the operetta. This release should be sent out in time for it to appear a day before the scheduled performance and might contain the last minute statement of the director.

Radio

A continuity program might be arranged with the local station to broadcast the most effective mu-

sic of the operetta. To get maximum results from such a project, the proposed program should be well announced in the radio columns of neighborhood newspapers.

In general, via radio, male voices are more effective than female ones. If the orchestra is to be included, only those should participate who can be depended upon to remain strictly in tune. This will prevent the advertisement from proving a greater drawback than a boost for the coming performances.

Posters

For the school or church group a poster contest is a wise medium of advertising. It adds publicity to the production in an interesting, spirited and inexpensive fashion and the results usually obtained are more than surprising. An effective means of economizing is to borrow "cuts" made by newspapers and use them for this purpose.

Designs may be drawn by the art department, set up and printed in quantity for thorough distribution all over town and surrounding localities. In addition, a few large individual posters should be placed in central localities, a method which produces fine results for smaller organizations.

Handbills

Although handbills are usually not resorted to in dignified advertising, smacking as they do of "one night stands", medicine shows and circuses, they are only advisable when sufficient newspaper space cannot be obtained. A good way to distribute these leaflets or "throwaways", as they are called, is to place them on store counters in the vicinity of the auditorium.

Direct Mail

When an operetta is to be given by a club or church group, a mailing campaign is especially successful if a good-sized membership list is available. A coupon should be enclosed for ticket orders, or the tickets themselves may be mailed with the request that they be returned before the performance if prospective patrons are unable to attend.

Announcements

In schools, churches or at functions held by the musical or social organization planning the productions, direct announcements may be made. The best effect is obtained at such assemblies by presenting a musical number or a brief excerpt from a comic portion of the operetta, in addition to the announcement of the name, date, place and character of the production. If a scene is to be enacted,

it should be presented in costume and bear a resemblance to the final production in every possible detail.

Noon luncheon gatherings of business organizations are usually pleased to have such programs furnished them. Other groups which are sure to prove powerful aids are, Parents-Teachers Associations, Rotary and Kiwanis Clubs and many fraternity and charity groups. Speed, variety and comedy should be the foremost aim of such programs which need take no more than fifteen minutes. A good master of ceremonies proves himself an inestimable aid on such occasions.

Stunts

Powerful drawing cards for college and school operettas are found in the endless number of possible stunts based on the various phases of the production. Like a circus parade, they should provide a sample and a taste of what is to come. The possible novelties are innumerable, with the imagination of the publicity man and the available resources of the organization being the only limitations.

Tickets

A special committee for the sale of tickets is usually necessary in order to keep the records ac-

What You've Been Waiting For !!

"The Mikado"

*A Gilbert & Sullivan
Favorite*

presented by

THE MERRYFOLK THESPIANS

with a company of 50

at Gaybilt Palace

Sea View, Salt Lake City

Saturday, April 15 (Any Year) at 8 P. M.

*Admission:
One Dollar,
75c and 50c*

SAMPLE TICKET

curate. It is not advisable to set the price of admission too high, since it is better to fill the house at moderate prices than to have discouraging empty sections in various parts of the auditorium. However, tickets should be priced high enough to cover expenses and perhaps allow for a fair chance of profit for the organization. In addition to regular-priced performances, matinees for children are advisable. Tickets may then be sold at lower rates.

If the auditorium is small, reserved seats are not necessary. Where there are over 300 seats however, three different priced sections should work out nicely. The committee would do well to draw up a seating plan indicating to purchasers where their seats are located. On this chart each seat sold in advance of the opening should be marked (S), so that unsold locations may readily be seen.

The question of complimentary tickets should be thoroughly discussed beforehand in order to avoid antagonism among performers. Newspaper reporters are usually sent passes, especially when more than one presentation is to be given. If the organization is desirous of the publicity which might result from their attendance, town officials and members of the school administrative board might also be extended free courtesies.

Contests among members in ticket selling usually bring unexpected results. The incentive of a free pair of tickets to the winner is bound to bring dividends as will a reward for any other special effort shown in connection with the production.

Programs

As for programs, there are two important facts which should be remembered. Firstly, they should be as attractively printed as possible, since they

will serve as souvenirs after the production. Secondly, no one connected with the project should be omitted from the list. Credit too, should be given to those firms in town which have cooperated by loaning or donating materials.

If an ambitious committee is appointed, proceeds from the advertisements that may be obtained for program pages may be just the amount necessary to balance the budget, or perhaps provide the sum which will make the project a financial success.



CHAPTER IV

The Director

Diplomacy is the producer's greatest attribute. He is a Robinson Crusoe, making all the footprints himself, leaving other people to discover them and follow them. He must be the final authority, but must wield this authority so as not to antagonize others. He should be thoroughly democratic, open to suggestion and of understanding nature. However, major as well as minor corrections, suggestions and criticisms should always follow the rehearsals—not interrupt them.

The producer should not undertake the project in the spirit of vainglory. And he must never know defeat. Firm discipline should reign at rehearsals and thereby discourage young performers from considering these occasions as social events. It is necessary to impress upon all those concerned that a rehearsal is serious business and that in order to "put the show across", hard and intensive work is expected and necessary.

The libretto, score and stage guide should be in the hands of the director about a week before casting and rehearsing is begun. During this time he

THE DIRECTOR

should thoroughly acquaint himself with the production and construct a working program. Each musical number both for the chorus and principals should be indicated on a separate sheet, ready to be marked off when perfected. This chart should always be before him so that an indication of what has been accomplished may be seen at a glance.

Selecting the cast is the next step. A tentative group of performers with several understudies should be chosen for the first rehearsal. The importance of training understudies is often underestimated. Zealous members of the chorus might study the parts of the principals and in case of emergency step into the places left vacant. In such event it would be well to train several extra people for the chorus. Members of the stage crew, such as stage managers, assistants and even property men have known to fill in places inadvertently left vacant at the last moment. However, it is wise to train understudies for principal parts instead of depending on a last moment make-shift cast. To allow such neglect to cause a postponement and general demoralization will amount to a near-tragedy.

Selection of the principals should be done carefully. The basis should be appearance, acting ability, voice and reliability. Stage appearance does

THE DIRECTOR

not merely imply that the performer be "pretty" or "handsome". The leading lady for instance, should appear sufficiently soothing to the eye, charming and graceful and also blessed with enough personality to "put across her part".

One should bear in mind that small features, even though extremely regular do not necessarily show up to advantage on the stage. The skill in bringing out a certain feature advantageously is quite an important one in the art of make-up, and will be discussed subsequently. It is surprising to find many girls who appear decidedly "plain" off-stage become most attractive when properly made up.

Voices and acting ability are almost equally important in the selection of the principals. Voices are more or less fixed of course and during the few weeks of rehearsals is no time to build them. However, the technique of "putting a song across", may readily be learned with the aid of proper coaching. A mediocre singer may be so trained in that elusive quality known as "showmanship", that even difficult music may be effectively rendered.

Training of this sort is one of the responsibilities of the director. Should one of the actors find difficulty in singing certain bars, speaking the words in "patter fashion" has frequently solved this problem. The director, in the course of his work must

THE DIRECTOR

show young men how to appear mature, mature ones how to appear young. Then too, he must show female performers how their sex walks, sits, stands and how they may appear more girlish, and how more boyish. His work will even include showing the tenor how to bid farewell to his bass-baritone father, or the heroine how to embrace her aged mother.

When the chorus is selected, the choice should be based on ability to coordinate, ability to harmonize, cooperation and reliability. Furthermore, it is essential that voices carry effectively. The ability to hold one's respective octave is another necessity which, fortunately, may be acquired to some degree. Monotones however, must quickly be weeded out and given some sort of position on the stage crew or in the business department where they can be of better service.

It is perhaps surprising to find that in many ways it is more difficult to make good as a chorus member than as a principal. This is due to the fact that the latter is constantly occupied with his lines and actions, whereas the chorus member has the difficult task of looking, nodding, gesturing or merely expressing silent but sincere interest in what is being said. Consequently, the chorus should take great pride in this work and make a genuine effort

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to demonstrate its interest and alertness during the entire action of the operetta. If the chorus is impressed with the fact that its work is of vast importance, a great contribution will be made to the enjoyment of the production.

In connection with character portrayal, the director may have the first word and the last word, but should leave the middle course as far as possible to the performer. That is to say, his aim is to guide, suggest and coordinate rather than lay down the law as to how certain expressions and characterizations should be brought out. He should not treat the actors as puppets who are simply to reproduce his own pace, emphasis, pitch and mode of expression in every detail. But he must make sure that each actor has an adequate conception of the character he is portraying and that this will fit into the conception of all the characters. All of us vary physically, mentally and emotionally. To treat humans as though they were made in one mould is to be artificial and inartistic.

Above all never allow either principals or chorus to use their parts as "hobby-horses" in order to gain personal glory. If they will follow the Gilbertian text and tradition and refrain from over-acting they can achieve the attention that the author himself intended. Every member of the

T H E D I R E C T O R

company should act in accordance with the rules laid down by the librettist so ably exemplified by the D'Oyly Carte Opera Company which visited New York in 1934. In this way, and in this way only can the perfect ensemble be effected by the whole group.

CHAPTER V

Rehearsals

With the director sure of his work and the cast tentatively arranged, the first rehearsal may be called. All those connected with the production including principals, chorus and orchestra should be present.

An outline of the proposed program is presented by the director. He impresses all with the necessity of the fullest cooperation, the time they must give to rehearsals and finally, with the importance of being prompt. It is advisable to replace the habitually late performer with one who is even less capable but more willing to cooperate whole-heartedly. A production will more readily succeed through the teamwork of all those concerned than through the exceptional talents of a few.

It is urgent that all members learn their parts as quickly as possible. Little dramatic action is possible until the books are out of the hands of the performers. Much attention must be paid to steps and dances. Though they may appear minor to the audience when correctly executed, they become glaringly noticeable when done in a slipshod

R E H E A R S A L S

way. Since it is unity and precision that are admired, this phase alone should be stressed. There is no need to make the steps or gestures intricate.

At the dress rehearsals of amateur productions confusion usually reigns. It is at this time that one begins to realize that various assistants and aides of the stage manager have not carried out their functions properly, leaving many unfinished details for the last moment. By frequent checking on the progress of the various departments, these discrepancies can entirely be avoided.

In order that players do justice to their roles, they must be thoroughly acquainted with their stage surroundings. Such familiarity will eliminate the difficulty of keeping their minds on their parts on opening night, in spite of the presence of friends and relatives in the audience.

The name "dress rehearsal" is a misleading term. In the first place, there should be *two* such rehearsals. Secondly they should not be *rehearsals*, but *finished productions* except for the presence of an audience. Every member of the cast should be present in costume and make-up as he would appear on opening night. To leave the costuming and make-up until the final moments would be a fatal error.

The entire orchestra should be in the pit with

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the cast ready for entrance cues. Whether or not the director may have insisted on speed during rehearsals, surely this is not the time for even the slightest let-down. Cues must be picked up with alertness. When entrances are not prompt an uncomfortable moment is experienced by audience and actor alike. And certainly the orchestra should be prepared to commence a musical number at the appropriate moment. Smoothness and continuity must prevail.

The director should not be discouraged if there are lapses in the lines even at this late date. Dis-temper and loss of control may result in a lack of confidence on the part of the cast, and thus may be reflected in final performances. At this time above all must he prove himself master of the situation. He should forge right ahead doing little, if any prompting unless the rehearsal comes to a dead halt. Although a prompter is advisable, his duties do not begin until after dress rehearsals.

All lighting and mechanical effects should operate smoothly at these rehearsals. In short, nothing that belongs in the final production should be neglected or omitted. Do not make eleventh hour changes in lines or orchestration. The operettas were written and composed by two men who were pastmasters in their art and any change would be

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an impertinence. Again and again, aim for clarity, speed and alertness, yet, as far as possible, try not to halt the rehearsal.

When dress rehearsals are terminated, the cast should be called together for a final word of advice, criticism and above all, encouragement. Do not allow any of the performers to become unnecessarily nervous, nor yet, unduly confident and flippant. Tactful sympathy will encourage an attitude of confidence and ease. By the time the performance is ready to go on, everyone should be very enthusiastic and fired with the desire to "put the show across".

The auditorium must be kept free from visitors during these last rehearsals. This will greatly aid concentration, since even a few people "out front" will tend to prove diverting and detract from the stage work. The same holds true backstage. Friends of the cast, well-meaning critics and loungers should be kept on the other side of the stage door if successful work is to be made a certainty. In addition, absolute silence backstage by performers themselves is a paramount requisite.

CHAPTER VI

The Music

In staging the production, when such matters as scenery, lighting and costuming constantly occupy the attention of the director, it is likely he will assume that the effectiveness of the music rests solely upon a sufficient number of rehearsals to bring about perfect memorizing of the music. This however, is not adequate. In order that the music be entirely effective, it must be sung intelligently and intelligibly. For, just as each bit of dialogue adds something to the story, so each of the choruses and sole numbers aids in the unfolding of the plot.

In addition, Sullivan's music must be played in such a way as to bring out the full beauty of the score. It must be pleasing as to quality, balance of parts, intonation, and rhythm.

Tone

It is tone which carries the musical message, a fact which the conductor should not forget for a moment. If the quality is forced or weakly supported, the general character of the production will be far below the standard which might be

attained with a rich full vocal tone. Thus the carrying power will be made adequate for both broad and fine effects.

Unfortunately, it frequently happens that the conductor is ignorant of the vocal limitations of his singers. As a result, not only is the musical effect of the operetta seriously impaired, but also are the voices themselves temporarily injured. Although the operetta will be given once, twice or perhaps three times, one should bear in mind that these singers' voices will be used for years to come. No vocal effect no matter how beautiful or odd, will justify any misuse or strain on voices of either the cast or chorus.

Rehearsals for the singers should begin by putting them in tune. This is often effected through the use of a loose sustained hum which resounds on the lips and is held for ten or fifteen seconds. The value of exercises of this sort is heightened when practiced during rehearsals in order to revitalize voices which have become tired and deficient in intonation. The results always justify the time expended on these "tuning periods".

Volume

The conductor should at no time allow his singers to produce a tone that is forced in quality.

THE MUSIC

Full voice effects, while unnecessary at the average rehearsal period, are essential at the final performances. Voices should be carefully preserved with any opportunity to effect a gentle pianissimo passage never to be overlooked. These fine spots of shading are not only impressive in themselves, but also afford excellent contrast to the fortissimo passages that frequently occur. The best example of this is the varied intonation that may be effected in "Hail Poetry", from "The Pirates of Penzance".

It is the conductor's duty to see that the sopranos are not overburdened with the task of producing a volume equal to that of the tenors and basses, even though the dramatic demands of some of the operettas require an almost equal number of male and female voices. The obvious remedy for this would be of course, to reduce the number of male voices or increase the number of female voices. If some of the voices are weak, an additional chorus singer or two in the wings may be used to supplement the volume, especially when the auditorium is large.

Poor intonation seriously detracts from the otherwise good work of the chorus and soloists. Faulty pitch too, is often due to the conductor's lack of attention at early rehearsals. The sources can often be found in one or two individual voices. While

these singers may not be out of tune all the time, they may be found off pitch consistently only in certain places. Should the singer be unable to remedy this fault, the conductor should instruct him to merely whisper certain bars and not to make much sound. However such an arrangement need be known only to the musical director and the singer involved.

Orchestration

The orchestra is an essential part of a Gilbert and Sullivan production. Well balanced orchestration helps to produce a musical effect which is both rich and full in quality. The musicians should be made to realize that solos and choruses must be heard above their accompaniment. To this end, mutes may be used when necessary to tone down the volume of certain instruments. It should be thoroughly understood that the orchestra is primarily an accompaniment. The necessity of cooperation and harmony cannot be overemphasized.

Rehearsals of the orchestra should be held independent of the cast at the outset, so that various parts may be worked out and the shading and tempo precisely established. Two rehearsals each week for a period of two or two and a half months should ordinarily prove sufficient, the last four ses-

sions to be held in conjunction with the cast so that perfect coordination will result.

It cannot be too much stressed that intimate knowledge of the music is essential on the part of the players to avoid confusion, should a singer omit a beat or a whole measure. Familiarity with the score will prepare the players for just such an emergency.

Where the voices are especially weak, the orchestra need not be utilized for accompaniment, the piano alone being an adequate substitute. In that event the orchestra should be present to supply the music between acts, for the overture and for ensemble numbers including finales.

If possible, members of the orchestra should be connected with the school or organization interested in the production, rather than hired professional players. This lends more of a "home-made" and intimate spirit to the production. In addition, the fact that the club need not invade its budget to hire outside musicians makes possible the assemblage of a larger group of players. Many groups in the production of a Gilbert and Sullivan Opera have used their own musicians as far as possible and have hired a few outside players to complete the instrumentation when necessary. Since an orchestra is usually formed in almost every school, it

THE MUSIC

should be possible to draw from these players or on the unit as a whole to assist in the presentation.

In order to have a group of players that will not be dependent solely on the piano, many types of instruments should be represented. A minimum number of players might be distributed as follows:

Strings: 2 first violins.
1 second violin.
1 viola.
1 violoncello.
1 bass.

Wood winds: 1 flute.
1 clarinet.

Brass: 1 trumpet (or cornet).
1 trombone.
1 drummer.

A piano could be used to support this small orchestra, but it would not be essential to substitute for missing instruments. When a larger orchestra can be assembled, an average number of fifteen would be adequate. In such case, two more violins, a french horn and either a flute or an oboe would complete a fairly well-rounded musical unit. However, where musicians are plentiful and as many as nineteen can be mustered, they may be divided in the following way:

THE MUSIC

Strings: 3 first violins.
2 second violins.
1 viola.
1 violoncello.
1 bass.

Wood winds: 1 flute.
1 oboe.
2 clarinets.
1 bassoon.

Brass: 2 french horns.
2 trumpets (or cornets).
1 trombone.
1 drummer.



CHAPTER VII

The Conductor

Before anyone attempts to conduct others, he should first learn to conduct himself. So important is the part played by the conductor, that it lies within his power to greatly enhance the beauty of the performance on the one hand, or on the other, to destroy all possible fine effects. He may create chaos or discord and disrupt the continuity, or beauty, harmony, and exemplary coordination, all depending on his ability and experience.

The producer may rehearse the cast in dialogue, proper positions and enunciation until these are completely satisfactory; the dancing expert may invent the most charming ensemble numbers; the dancers may be ready to execute them without a flaw; the orchestra may be admirable from every point of view; the singers may be perfected in solos, duets and concerted numbers until they can render them with all possible artistry. In a word, the curtain may rise on a performance with promising results from every department. It is then that the true ability of the conductor may show itself in the blending of all these phases of art, into a harmonious and coordinated unit.

THE CONDUCTOR

Alas, however it is at this point that the conductor may also ruin everything. He may drag the music until the songs are unsingable. He may quicken the music until the dances are undanceable. He may start at the wrong places and fail to start at the right ones. He may call for encores when they are not wanted, and miss them when they are. In short, he may bring to naught the efforts of all concerned, turning into a fiasco a production which might otherwise have been a brilliant success. It is only after having taken part in, or witnessed a performance where a poor conductor was in charge that one can truly appreciate a good one.

The language which a conductor speaks and which the performers must learn, is the language of "signs", spoken partly with the baton, and partly with the other hand. It is necessary for the conductor to make himself acquainted with the particular pitfalls of light opera production, for one finds difficulties here, not met with in purely orchestral pieces or in choral works.

Maintenance of proper balance of tone between stage and orchestra also lies in the hands of the conductor. He must be careful on the one hand not to overpower the strength of the voices by the volume of the instruments, and on the other, must not fail to give sufficient support to them when



MR. ISIDORE GODFREY

The Musical Director of the D'Oyly Carte Opera Company



Chorus:

Behold the Lord High
Executioner!



Ko-Ko:

Self-decapitation is an extreme-
ly, not to say dangerous thing
to attempt!



Mikado:

Something lingering with boil-
ing oil or melted lead, I fancy.



Poob-Bab:

Merely corroborative detail, in-
tended to give artistic verisi-
militude to a bald and uncon-
vincing narrative.

A CONDUCTOR IN "THE MOODS"; J. ALBERT
HURLEY, conductor in the late "Milton Aborn Tradition"
pictured in characteristic poses for The Mikado.

(Courtesy Boston Traveler)

THE CONDUCTOR

necessary. His duties, as may be seen carry weighty responsibility.

When it comes to the question of encores, it is up to the conductor to signal for the repetition. It is now that the actor can show just how much thought he has given to his artistry. It is not an exaggeration to say that in perhaps three cases out of four, encores by amateurs are exact reproductions of the first rendition. Not only will emphasis, vocal tone and feeling be the same, but also will the acting and business be given over again without the slightest alteration. Such reproduction is obviously destructive of artistic aim, while variation will often bring its merited award in a double encore.

CHAPTER VIII

Costumes

As much attention must be paid to costumes as to any other part of the production. Costumés have a psychological effect on both audience and cast which may make or almost ruin an operetta. Since they aid in portraying the desired characterizations they should be realistic as well as pleasing to the eye.

Costumes are an important factor in creating first impressions on the audience even before a word is spoken or a note sung. They should therefore be absolutely faultless in fitting, coloring and design. A chorus, for instance, which is intended to be of the same type, should above all be characterized by uniformity in costume.

Although a variety of dress is necessary for most of the Savoy operettas, they can be provided very reasonably if people connected with the production are adept in sewing and designing. Patterns may be used whenever uniform costumes are called for, thereby effecting large savings. If the production is planned by a school or college, the domestic art teacher may be called upon to apply the principals of the art department in design and workmanship.

Under colored stage lights even the cheapest fab-

C O S T U M E S

BUTTERICK PATTERN
NO. 3847



JAPANESE KIMONO

Butterick Patterns at your local department store.

rics may be made to look expensive. With this fact in mind, costumes for principals as well as the chorus people need not be expensive. If funds are altogether lacking for costumes the town may be canvassed for curtains and sheets to supply enough basic material to outfit the entire cast.

C O S T U M E S

An excellent way of preparing an elaborate color scheme is the old method of dyeing. Thus, faded fabrics may be made to look expensive and perfect color arrangements may readily be worked out. Although colors may appear blurred or uneven as a result of the dyeing process, this is usually unnoticeable under stage lights.

The art department may produce clever designs and patterns by block-printing and stenciling. Whenever various accessories are necessary they may be furnished by the use of stiff cardboard and made to look genuine by employing silver or gilt paint. Other accessories such as boot-tops, which are used by the Pirates for instance, may inexpensively be made from black oil-cloth.

Crepe-paper costumes have also been used when funds were limited. But such materials are only employed by small organizations and not recommended when any other means are available. In any case, crepe-paper should not be used along with cloth costumes, as the difference is quite noticeable and such lack of uniformity will create a poor effect.

For the actor to learn to wear his costume with ease on the stage is important. Therefore, two dress rehearsals instead of merely one, are recom-

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mended to insure a smoother performance on opening night.

Renting Costumes

The easiest way to dress the operetta is to rent all the costumes. Recommended costume firms in the supplementary section of this volume can supply costumes for all the Gilbert and Sullivan Operas. When an order is placed with a particular costume house, make sure to specify the number in the cast, the dates of the performances and the sizes desired. Orders should be placed as early as possible so that whatever changes are required to correct misfitting apparel will be made in time for the first performance.

No objections should be raised about renting costumes on account of cleanliness. Dry-cleaning and the proper care of costumes is part of the regular business of reputable firms engaged in this type of service. Express charges both ways are usually paid by the organization producing the operetta.

CHAPTER IX

Scenery

From the practical staging of the operetta, the producer must now turn his attention to scenery and lighting. The problem of providing scenery for the production may be difficult or easy depending upon the amount of available funds. If materials are to be hired, the expense of course will be rather high. However, if some of the "props" can be built and painted, quite a bit of the expenses will be eliminated, although much ingenuity will be necessary on the part of those who are "scenically-minded".

The director should not assume responsibility for the designing of scenery. A committee consisting of the best talented individuals in the manual-arts department (in schools and colleges) as well as the master carpenter should be included on a committee that is to take full charge. This committee will review all the scenes together, draw scenic plots, and then divide among themselves the work necessary to carry out their plans.

Amateur scenic artists often produce surprising results. It is up to the art director on the committee to suggest the color scheme for each scene after

SCENERY

having made sketches for each setting. The predominating shade which forms the background should be painted first. It is suggested that the canvas to be painted, be placed vertically against a wall as it will finally appear, instead of spreading it on the floor.

Two of the most important factors in every stage picture are "proper balance" and a "center of interest". These two elements are as indispensable here as in all beautiful paintings. But it is not required that equal numbers of actors appear on each side of the stage. A large group of chorus-people on one side, for example, may be balanced by a trio or quartet of principals on the other. Plans made carefully in advance and followed out with precision, make for fine results in staging. However, good results are unlikely to follow when the stage manager depends on inspiration at dress rehearsals for his stage business.

In preparing scenery, it is of utmost importance to know the size of the cast so that large enough exits will be provided for. Especially should exits used by the chorus be roomy enough to provide prompt movements in entering and leaving the stage.

When the curtain descends the stage should become a source of silence and mystery until the end

SCENERY

of the intermission. No sound should make its way to the front of the house and no glimpse of scenery shifting or furniture moving should be allowed through curtains gaping asunder even for a moment. The illusion of reality created during the act should not be destroyed during this interval.

The scenery for practically all of the Gilbert and Sullivan Operettas has possibilities of such beauty and effect as to warrant a spontaneous burst of applause from the spectators. It should be remembered that only after the eye has drunk in all scenic effects that the ear should be called to duty.

A stage manager's guide is indispensable for the work necessary in staging the production. Also called a "prompt-copy", it includes in an interleaved copy of the score, the scenic plots, lighting plots, and costume plots to be used as guides. Such standardized guides for the Savoyard operettas are available and may be rented from music rental libraries, some of which are listed further in this volume.

Stage Terms

Unfamiliar stage terms will greet the amateur stage director before his work has progressed very far. A list of the most frequently used expressions will be found in a specially arranged appendix. For the purpose of enlarging upon some of these

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terms, a more detailed explanation is herewith presented:

The *gridiron* is found directly above the stage from which are suspended all curtains as well as hanging scenery, includes *borders* and *drops*. *Lines* and *sheaves* are used to raise these drops by means of pulleys and ropes, with two or three sheaves being nailed to the gridiron for each drop. The sheaves are made up of two wooden blocks between which is fastened a pulley and over which runs the *ropes*, also known as "*lines*". One end of the line is tied in a hole made of wooden strips or *battens* to which the upper end of the scenic drop is fastened. The other end of the line is tied to a *pin block*, which is a heavy beam containing several bored holes and is located in a narrow elevated platform known as the *fly gallery*. If no such galleries exist, the lines should be tied to pegs in the wall.

The *wings* are self-supporting screen-like structures, located on the side of the stage and made to represent the scenes according to the settings for each operetta. They are set on the stage in pairs, furnishing entrances for performers. *Flats* are oblong frames made solid by corrugated iron fasteners technically known as corrugators. Muslin or canvas is stretched across these frames, first tacked and then glued. When the glue is set, the tacks may be

SCENERY

removed and then painted with a priming coat, followed by the desired colors and designs.

To hold the wings and flats in place, *braces* are usually employed. Wooden strips equipped with rings or hooks are used, and after placing the flats edge to edge, they are lashed together by means of cleats and ropes. One end is braced against the frame of the piece to be supported and the other is fastened to the floor by means of a stage screw.

CHAPTER X

Lighting

Proper lighting effects are essential to the success of the operetta, but this phase is often left to the last minute. The producer should keep in mind the fact that proper lighting is a necessary medium in beautifying scenes, enhancing effects and gaining the audience's attention. To prove this to yourself, try to recall the productions which stand out most vividly in your memory. The most vital factors might have been a subtle change in the intensity of light, or a flood of color in a certain scene which reminds you of the play or operetta again and again. Effects of this sort need not be confined to theaters in larger cities. For, ethereal or magical as these effects may seem, they are merely the results of properly manipulated equipment, and may readily be duplicated on the stage of a small theater.

Hence, the study of light, shade and color effects and combinations will be quite important to the producer. The aim of the operetta is to create an illusion and indeed, the importance of the psychological effects of properly manipulated light and color should not be overlooked.

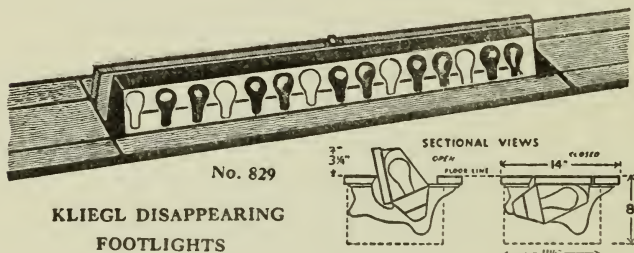
Lighting equipment is comparatively easy to ob-

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tain, even in small towns. A detailed insight into the lighting of a stage would include among other things the study of footlights, borderlights, bunchlights and spotlights.

Footlights

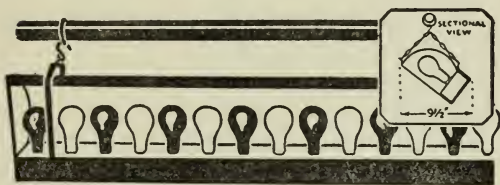
The footlights are set along the front of the stage, in a metal trough painted white, outside the drop curtain. These lights supply direct illumination for the stage and intensify the facial expressions of the performers. However, just as light in nature comes from no such source as this, so the effect from footlights, when improperly employed may cause unnatural shadows on the floor and on stage properties. And indeed, these shadows may be so marked at times, that they may have the unfortunate effect of misdirecting the attention of the audience. To counteract these shadows, border and floodlights should therefore be employed. Other



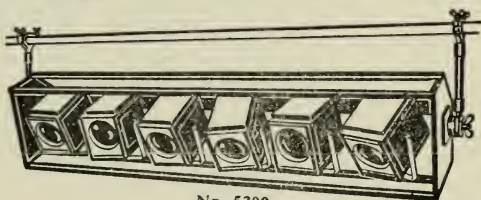
No. 829—Single row, open type with receptacles for fifteen 60- to 100-watt lamps; complete 5-foot section; wt. 46 1/2 lbs.

LIGHTING

devices to offset the effect of too much light, unnatural light and shadows, are bulbs with smaller wattage, amber colored bulbs in addition to the use of a dimming device.



No. 600



No. 5300

KLIEGEL BORDERLIGHTS

No. 600—Open Trough Type: With single row of receptacles; for 60- to 100-clear or naturally-colored lamps.

No. 5300—A group assembly of six Kliegel incandescent spotlights in a suitable frame, individually mounted so that each spotlight can be independently directed and focused; and separately wired for individual light control.

Borderlights

A general illumination from above, the natural source of light, is obtained from the border lights. The bulbs should be placed in rows measuring about half the stage width, one row hanging on the in-

side of the top of the proscenium arch and the other behind each of the flies. Usually, two rows of border lights are used on a stage twenty-five feet in depth. It is of importance to see that they are equally balanced, and may be lowered or raised to balance the illumination coming from the footlights, whenever found necessary.

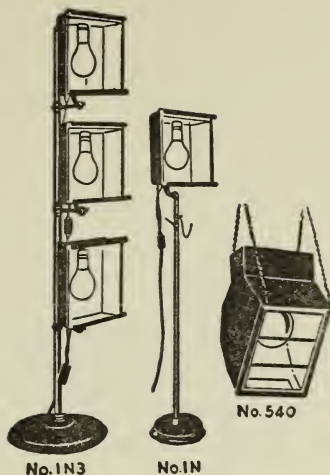
Floodlights

Floodlights (also called bunchlights) are good aides in lighting a given area with intensity and with a distinct color. These are mounted on a base similar to those used on certain reading lamps, which may be moved to any side of the wings. Adjustable floodlights are a valuable asset to the lighting equipment of any stage.

A floodlight consists of a group of bulbs in a box, and is connected with the stage lighting system by means of cords and plugs found in the floor in back of the scenery. When color effects are necessary, such as sunset, sunrise or moonlight, colored gelatin screen slides are placed in front of these bunchlights.

Bunchlights can easily be made by using tin pans or wooden boxes mounted on a five foot standard. Four or six holes may be bored in the bottoms for the porcelain sockets. The inside should be painted

LIGHTING



KLIEGL FLOODLIGHTS

No. 1N3—Three No. 1N open box floodlights mounted on a single stand; with three 25 ft. lengths of cable.

No. 1N—For 500- to 1500-watt P. S. lamps; open box floodlight; with grooves for metal color frame, No. 585; mounted on floor stand; with 25 ft. cable.

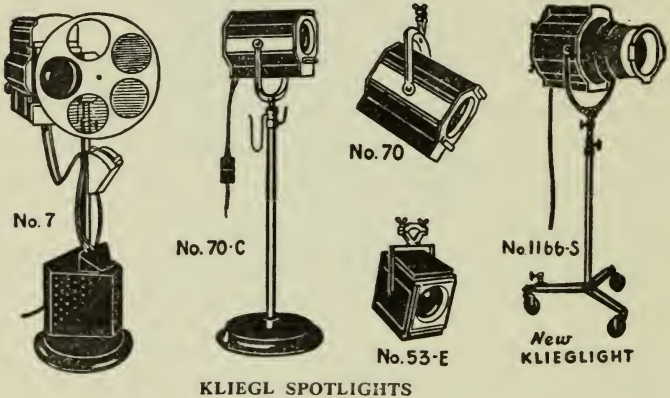
No. 540—For 500-watt P. S. lamp; open box reflector; with chain hangers, and metal color frame No. 577.

with a reflecting white. Grooves in the wooden frames should be made so that the holders of the gelatin paper may be adjusted when necessary.

Gelatin sheets require special handling, for they are easily affected by heat, cold, or moisture. They are however inexpensive, costing about twenty cents per sheet, and may be obtained by those firms

LIGHTING

specializing in theatrical supplies and lighting equipment. Substitutes for gelatin sheets are paper screens or sheer colored fabrics. These give only temporary service however, and in addition must be made fireproof by the use of an alum solution.



KLIEGL SPOTLIGHTS

No. 7—Standard-range arc spotlight for stage use and general applications. Average working range any distance up to 50 ft. Beam adjustments at 50 ft. from a 5 ft. spot to a 50 ft. flood. Fitted with 25-ampere 125-volt arc lamp, mounted on slide rails, with arm extending through rear of hood for focusing. Carbons fed by knob under hood. Six inch condensing lens in front of housing, and slide grooves to receive color frames, color wheels, and effect attachments. Hood adjustably mounted on a telescopic iron pedestal stand. Fixed resistance mounted on base of stand. Furnished complete, as described and listed, with asbestos covered leads, enclosed switch, and 25 ft. of stage cable supplied with Color Wheel No. 22, as additional equipment.

No. 70—Standard-range incandescent spotlight for working distances up to 40 feet; gives a 5 ft. spot and 35 ft. spread at this distance. Comparatively inexpensive, general utility spotlight of reasonably high power.

No. 70C—Floor Stand.

LIGHTING

Furthermore, since they are far less translucent than the gelatin sheets, stronger lamps must be employed when using these substitutes.

Spotlights

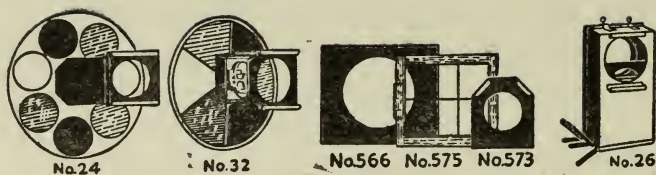
To focus an intense beam on an individual or group of individuals, spotlights are employed. Effects that are both beautiful and delicate may be produced by the proper use of the spotlight when colored gelatines are placed in front of the lantern. The fact that they are moveable at will, makes it possible for the audience to easily follow the action on the stage.

A small spotlight called a "baby spot" will serve adequately for smaller auditoriums and may be purchased quite reasonably. The technique of manipulating the spotlight consists of more than merely turning the light off and on. A responsible person who will attend rehearsals in order to thoroughly acquaint himself with the action of all the scenes, should be in charge.

Colored Bulbs

In order to produce light of varying colors, electric bulbs or colored glass slides may be employed. Coloring fluids used to tint bulbs and obtainable in ten shades go under the name of Colorine and Transcolor. These materials are priced \$1.25 for

LIGHTING



KLIEGELL COLOR WHEELS COLOR FRAMES AND COLOR BOXES

No. 24—20" dia. wheel; with 7 colors; for 5" or 6" spotlights; weight 3 lbs.

No. 32—20" dia. wheel; 6 colors; with clockwork mechanism and electro-magnetic control; for 5" or 6" spotlights; weight 6½ lbs.

Nos. 566, 575, and 573: Metal frames for gelatine color mediums.

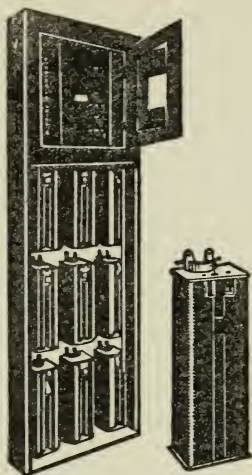
a half pint, enough to color as many as one hundred and twenty-five lamps. They should be dipped into the solution while still hot, and the coating may be removed with denatured alcohol or gasoline. Glass slides may be coated with water colors if gelatine sheets are not available. Gelatine sheets however, are now used almost exclusively.

The Dimmer

Varying degrees of light may be secured by means of a dimming device, which has proved itself a valuable feature on both large and small stages alike. Its use is not solely for increasing and diminishing lighting effects, but also to obtain the exact amount of light in a scene which requires partial lighting. A home-made dimmer, constructed by the electrician at a small cost will prove adequate.

LIGHTING

In making this device, consideration should be given to the voltage and candle power of the light to be employed.



No. 1209 No. 1204
**KLIEGL PANEL BOARDS
AND DIMMERS**

No. 1209—Standard switchboard. Toggle switches and slider type dimmers control the circuits. Usually white lights in footlight and first and second borderlights are controlled by the first vertical row of dimmers, blue lights by the second row, and red lights by the third row. A master device permits operation of three dimmers at once. A standard and popular model for 12 circuits, and control of three colors, with 9 dimmers, 500 watts each. No live parts are exposed. No special attendant is required.

No. 1204—PORTABLE SPOTLIGHT DIMMERS

Made especially for light control of the high candle power 110-volt incandescent lamps used with spotlights and other stage lamps. Slider, with multiple spring contact, provides a smooth range of control from full-bright to black-out. Easily attached to pedestal stand—or can be mounted on a wall or other flat surface.

L I G H T I N G

Light Plotting

In order to insure smooth operation of the equipment, a "plot" should be devised by the electrician. This chart notes every change that is to be made in lighting, in addition to the cues on which these changes are made. It is advisable that a "light rehearsal" be arranged by the stage manager in order to make certain that cues and light changes are made with alertness, promptness and smoothness. And too, a special rehearsal of this sort will save time from the regular dress rehearsals.

It is quite important that sudden changes be avoided. Alterations made gradually will escape notice, especially at such moments when the attention of the audience is concentrated on the activity of performers.

CHAPTER XI

Make-Up

Perhaps the most fun for performers in amateur dramatic productions is in making-up for the various characterizations to be portrayed. The problems of what materials to use, when to use them and how much, should not be perplexing if someone in the community has had at least a little experience with that phase of the theatrical profession and will cooperate with advice.

The objectives sought in making-up are: (1) To change one's appearance so that the performer will more closely resemble some particular character in age, nationality or other characteristic. (2) To intensify and emphasize a particular characteristic in one's facial expression so that, at a distance the emotions of the performer will be carried to the audience with certainty. (3) To improve the personal appearance and attractiveness of both male and female performers in the cast.

The possibility of change will be affected to a degree by the age, skin and the size of the actor's features. In addition, the size of the auditorium, the stage and the quantity of light and color used will also enter into consideration.

There is a certain unity in the shape and character of every face. Just as in Nature as well as in Art, the parts must fit together to make a co-ordinating unit. The "map" of a face therefore, must be of one country or of one continent. It must not introduce a portion of Japan on one side and Italy on the other. Just as in the patriotic "Pinafore" chant.

*"He is an Englishman
For He himself has said it,
And it's greatly to his credit,
That he is an Englishman!
For he might have been a Roosian
A French or Turk or Proosian
Or perhaps Itali-an!"*

But when made-up, an Englishman should resemble nothing else.

It is more than mildly ludicrous to see a Japanese on the stage who turns into a Saxon at the larynx. Scarcely less absurd is a character study of old age which is confined to face and neck, while the hands are those of a young man.

Little need be said about the use of cosmetics among girls and women. By experimentation, almost every girl of high school age and upwards has found out what make-up will do for her appearance. These attempts are usually successful, unless by some slavish mode in her set, a particularly un-

M A K E - U P



*Normal eyes defined
by shading.*

*Enlarging the eyes by
outlining the lids
beyond the corners.*

*Crows feet and age
lines.*

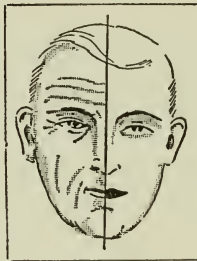
becoming shade of rouge or a large pronounced eyebrow line is employed, leading to a distorted and ugly result.

Many girls have discovered to their disappointment that seemingly kissable lips, when viewed in a mirror or under the soft glow of boudoir electric lights will look like bloody gashes in broad daylight. This difference, due to the circumstances under which make-up is viewed, helps us to understand the problems of theatrical make-up.

Distance between the audience and performers is so reduced in small theaters that make-up must be applied with a sparing and delicate hand. In order to make a character as attractive as possible however, several objectives should be aimed for. A blotched complexion should be covered with the proper tint or texture to counteract the paleness resulting from intense stage lighting. But moderation of effect in acting has now brought about moderation in "character advertising", as the change of features may be designated.

In the case of men and boys, the less make-up,

the better. Only when an outdoor complexion is required should a coat of dark powder or grease paint be used to aid the appearance of an actor who has led an indoor life. But no one likes to see a "pretty" man or boy. They should always be made to appear as healthy looking as possible, unless the role calls for an especially anemic or senile char-



*Youthful face
wrinkled for
old age.*

acterization. In such cases, the complexion may be changed by using a light-colored powder or grease paint.

Make-up should be blended into the throat and neck. A small mirror will not show to the performer that his facial changes do not match his neck and therefore, under lights will give the audience the impression of a "false face." Beards and mustaches can be made to look real if the colors are blended and chosen to match their hair, or wigs, whichever are employed.

M A K E - U P

It is suggested that every player learn how to do his own make-up. A few hints to the novice should be of aid, but experience will be the best teacher. However, these cautions should be kept in mind:

1. Never use water to remove make-up, but rub some grease paint or cold cream wherever cosmetics have been applied, and then follow by vigorous rubbing with a towel or other appropriate cloth.

2. It is very unwise to apply make-up when fully costumed, unless an apron covers all apparel. It is quite difficult to remove these stains.

3. Make sure that mustaches and beards are put on evenly and securely.

4. Both sides of the face should be made-up exactly alike.

5. Do not allow make-up to be smeared by costume changes or perspiration, without retouching. Examination of each actor should be made before every appearance.

6. Do not omit to color arms, ears and back of neck, to match the coloring of the face.

7. Remove all superfluous hair.

Satisfactory make-up cannot be attained unless a knowledge of the lighting scheme is understood. The director should make an inspection at dress rehearsals and check on each performer's cosmetics

M A K E - U P

on the basis of the lighting effects in each scene. Although practice will make for perfection in this, as well as in other things, a few errors in apprenticeship are bound to prove costly.

Although a general make-up box is usually procured for an amateur production, it is advisable for every performer to have his own make-up kit. It is more convenient, sanitary and may be obtained for a rather small sum from Max Factor, in Hollywood, California.

The individual kit would include:

- 1 Blue lining color
- 1 Brown lining color
- 1 Yellow lining color
- 1 Gray lining color
- 1 Lip rouge
- 1 Grease paint for pale, sickly make-up.
- 1 Grease paint for old age types
- 1 Grease paint for straight make-up
- 1 Grease paint for Spanish types
- 1 Dermatograph pencil
- 1 Face powder
- 1 Powder puff
- 1 Cold cream
- 1 Package paper lining stumps
- 1 Dry rouge.

CHAPTER XII

Ready for the Performance?

The reward for tedious work during weeks of rehearsal and the test of the mettle of the performers comes on opening night. In the maze of details and the stress under which so much work is done it is easy to overlook certain details which are quite important.

In order to obviate certain temperamental backstage scenes and explosions on the part of the producing staff when the audience begins to arrive, the director should take time to make a summary of all that should have been attended to and to see that everything is in order.

On the morning of the first performance, a staff meeting should take place during which everything should be discussed from all angles. Many little things may still be done or arranged for. But it is too late to get reports that costumes have not arrived, that some of the scenery needs painting, or that some stage hardware is still to be purchased.

A list of questions, which may be asked by the director of the heads of the various departments, follows:

Are all the costumes ready and have they been

READY FOR THE PERFORMANCE?

placed in the wardrobe ready for use? Have misfitting costumes been replaced?

Have all the properties been obtained and placed in the "prop" room, systematically, ready for use? (If they had not been secured at dress rehearsal time, have they arrived by this time?)

Has the stage crew been through sufficient rehearsals in changing sets from one act to another? (It would be well to have the stage set for the first scene several hours before "show time"!)

Is the draw curtain ready for use, or will it cause annoyance at a critical moment? Is the person in charge of the curtain sure of the exact moment of action, or will a wild gesture be necessary from the director or conductor?

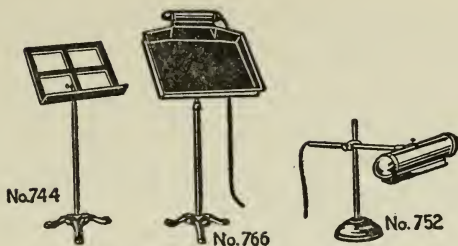
Is the switchboard properly marked, or will the "houelights" be inadvertently turned on instead of "moonlight"? Are all the lights working? Have the orchestra lights been connected and properly shaded so that part of the audience does not have to endure a glare during the entire evening?

Have all the make-up materials arrived? Has it been decided who will be in charge of making-up?

Have the books for the orchestra been arranged in the order in which numbers are to be played?

Will ushers begin to learn the seating arrangement of the auditorium when cash customers ar-

READY FOR THE PERFORMANCE?



KLIEGL MUSIC STANDS AND PIANO LIGHTS

No. 744—Demountable type without light fixture; can be quickly dismantled or assembled, without the aid of tools.

No. 766—All-metal type with light guards on all four sides. Music rest, 24" x 15" of metal, at set angle, height adjustable.

No. 752—Piano and Organ Light—complete stand lamp with pull-chain twin-lamp socket. Reflector is a cylindrical brass casing with bell-shaped ends removable for lamp replacement, and provided with slotted opening through which light is projected upon the music. Accommodates two 25-watt T 10 lamps. Heavy base insures stability.

rive, with resulting bedlam, or will this phase work smoothly? To move several dozens of people from the right side of the theater to the left can easily be pictured as an uncomfortable situation.

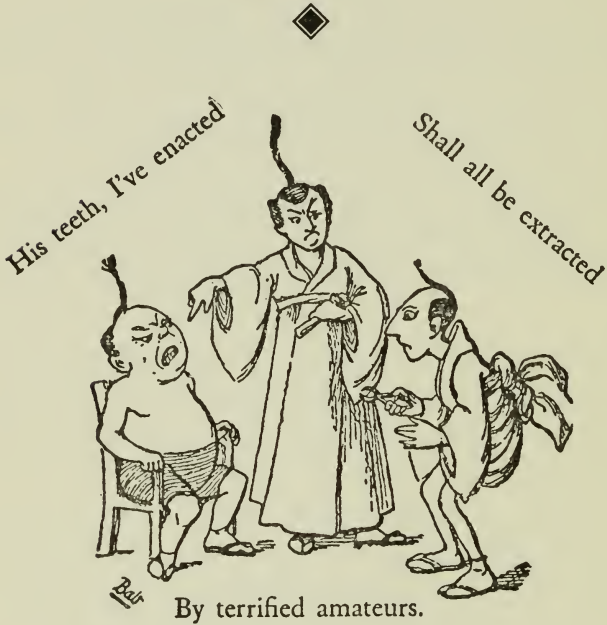
Are the programs ready? If a member of the cast has been omitted by an error, has an announcement of this fact been arranged for, to be made before the curtain rises on the performance?

Will the performance start on time? Amateur performances are known to be late, but this is inexcusable. Will trusting souls who arrive early be

READY FOR THE PERFORMANCE?

forced to wait, become restless and irritable before the curtain will go up?

One question more may be asked: "WILL THE AUDIENCE BE SORRY TO LEAVE WHEN THE OPERETTA IS OVER, AND WILL THEY BE WANTING MORE?"



Plotting
the
Operas



Behold the Lord High Executioner!
A personage of noble rank and title—
A dignified and potent officer,
Whose functions are particularly vital!

COSTUMES
SCENERY
PROPERTIES
and
LIGHTING PLOTS
for the GILBERT and SULLIVAN OPERAS.

* * *

LIGHTING and PROPERTY PLOTS as suggested
by THE D'OYLY CARTE OPERA COMPANY
of the Savoy Theatre, London.

* * *

Costume Plots as suggested by
THE EAVES COSTUME COMPANY
New York, N. Y.

THE MIKADO

CAST OF CHARACTERS

THE MIKADO OF JAPAN (Basso).

NANKI-POO (*his son "a wandering minstrel"*),
(Tenor).

KO-KO (*the Lord High Executioner*), (Baritone).

POOH-BAH (*Lord High Everything Else*), (Bari-
tone).

YUM-YUM (*Ko-Ko's ward "from school"*),
(Soprano).

PEEP-BO } (*her friends, the*
PITTI-SING } *other little maids* { (Mezzo-Soprano)
 } *from school.* } (Soprano)

KATISHA (*a lady of court*), (Contralto).

PISH-TUSH (*a courtier*), (Basso).

CHORUS OF SCHOOL GIRLS, COURTIERS, GUARDS,
AND COOLIES.



ORIGINAL DRAWINGS OF A "MIKADO" COSTUME
DESIGNED FOR THE WELL-KNOWN WINTHROP
AMES PRODUCTIONS

(Courtesy of Eaves Costume Company)



SKETCH OF A "POOH-BAH" COSTUME AS DESIGNED BY THE EAVES COMPANY FOR WINTHROP AMES.

T H E M I K A D O

COSTUMES.

Mikado.

Full trousers to give appearance of skirt, Japanese coat with hanging sleeves embroidered, head piece.

Nanki-Poo (*his son, disguised as a wandering minstrel*).

ACT I.—Short striped Japanese coat with hanging sleeves very simple, tight fitting trousers and sash.

ACT II.—For wedding scene: Full Japanese skirted trousers, embroidered Japanese coat and sash.

Ko-Ko (*The Lord High Executioner*).

1. Skirted trousers and Japanese coat with hanging sleeves embroidered, head piece and sash.

2. Japanese costume, more elaborate for wedding scene in Act II.

Poob-Bab (*Lord High Everything Else*).

Full skirted trousers, Japanese coat with hanging sleeves and head piece.

Pish-Tush (*A Lord*).

Same as *Poob-Bab*.

PLOTTING THE OPERAS

Yum-Yum (*Ward of Ko-Ko*).

ACT I.—A pale colored Kimono and obi.

ACT II.—For wedding. A white Japanese kimono and obi.

Pitti-Sing.

2 kimonos, both pale colored, and obis for Act I. and Act II.

Peep-Bo.

2 light colored kimonos and obi, for Act I. and II.

Katisha (*An elderly lady in love with Nanki-Poo*).

1. An elaborate red taffeta embroidered kimono with train.

2. Elaborate blue embroidered kimono and obi.

Chorus.

Girls—One set of colorful painted kimonos and obi.

Men—Act I. Full skirted trousers, short Japanese coats with hanging sleeves and sash.

(N. B.: In the New York presentation of the Gilbert & Sullivan *Mikado*, 6 Japanese show girls were used and 4 Japanese guards in armor. For the wedding scene all the principals have elaborate capes and shoulder pieces which hang over their shoulders are tucked into the sash.)

T H E M I K A D O

ACT I.

SCENE.—*Ko-Ko's Garden.*

Backdrop:

A Japanese garden scene.

Downstage left, is a Japanese throne covered by a thatched roof.

On right, a Japanese house with three steps leading down from porch to stage.

In front of backdrop is a rostrum running across entire width of stage with two steps at center.

Properties:

1 long red stool for 2 people; 1 small stool.

1 Japanese mandolin.

1 snicker-see (curved saw).

1 wooden dagger.

1 hangman's noose (about 10 feet long).

Japanese fans for entire cast (with larger one for Pooh-Bah).

String of money.

Lighting: Full-up**

** NOTE: "Full-up" consists of white mixed with amber to give a bright effect.

(Although it would be practically impossible to obtain the unequalled scenery used by the D'Oyly Carte Opera Company, an attempt should be made to follow the scenes herewith suggested.)

PLOTTING THE OPERAS

On finale, small white "spot" on Katisha, who has center of stage on steps.

On encores, hold same "picture."

ACT II.

SCENE.—*Courtyard of Ko-Ko's Palace in Titipu.*

Backdrop: Japanese lake with pagoda overlooking it from left.

Trees at center with one large trunk predominating.

Properties:

1 red lacquer box.

1 red and gold prop hand mirror.

3 small sofa pillows.

1 Japanese tray.

2 silk Japanese scrolls.

2 throne benches.

6 bamboo poles.

1 very small Japanese stand (about 1 foot high).

Lighting: Full-up.

THE PIRATES OF PENZANCE

CAST OF CHARACTERS

RICHARD (*a Pirate Chief*), (Basso).

SAMUEL (*his Lieutenant*), (Baritone).

FREDERICK (*a Pirate Apprentice*), (Tenor).

MAJOR GENERAL STANLEY (*of the British Army*),
(Basso).

EDWARD (*a Sergeant of Police*).

MABEL (*General Stanley's youngest daughter*),
(Soprano).

KATE }
EDITH } (*General Stanley's Daughters*).
ISABEL }

RUTH (*a Piratical "Maid of All Work"*), (Con-
tralto).

GENERAL STANLEY'S DAUGHTERS, PIRATES,
POLICEMEN, CITIZENS AND OTHERS.

PLOTTING THE OPERAS

COSTUMES.

Richard (Pirate Chief).

Red square-cut coat, short black full trunks to give effect of skirt, boots, wide belt, striped shirt, cutlass, hat with skull and cross bones.

Samuel (His Lieutenant).

Almost same as Richard—a little simpler in style.

Frederick (Pirate Apprentice).

Full short trunks to give effect of bloomers, sash, wide belt, short pirate coat, boots (or stockings and shoes).

2. British Hussar officer's costume.

Major-General Stanley.

1. Red Major-General coat with gold trimmings, belt and sword, blue trousers and chapeau.

2. Dressing gown.

3. Old-fashioned full dress suit.

Edward (Sergeant of Police).

English bobby uniform, dark blue, with helmet; sleeve bands, long overcoat, white gloves and whistle.

Mabel (General Stanley's youngest daughter).

1. A white taffeta bustle dress 6 inches from floor.

THE PIRATES OF PENZANCE

2. A blue flowered bustle 6 inches from floor.
3. Handsome negligee or dressing gown trimmed with ribbon.

Kate.

Flowered skirt, black smock, belt and holster, pirate's hat, bandana and boots.

Edith.

1. Bustle dress, parasol and hat.
2. Same as Mabel.

Isabel.

Same as Edith.

Ruth.

Striped skirt, striped shirtwaist, bolero, rough hat, boots.

Chorus (Women).

ACT I.—Flowered cretonne bustle dress and hat.

ACT II.—Nightgowns and negligees.

Chorus (Men).

ACT I.—Pirates.

ACT II.—Some change to English bobbies, regulation uniforms with overcoats.

ACT I.

SCENE.—*A rocky seashore on the Coast of Cornwall. Rocks left, sloping down to left center of stage. Under these rocks is a cavern, the en-*

PLOTTING THE OPERAS

trance to which occupies the right center of stage. The backdrop shows a calm sea.

Properties:

- 1 wine keg.
- 1 bale.
- 1 gallon jug.
- 1 British "Union Jack."
- 1 Pirate flag.
- 1 scroll.
- 14 mugs.

Lighting: Full-up.



When I was a lad I served a term
As office boy to an Attorney's firm.
I cleaned the windows and I swept the floor,
And I polished up the handle of the big front door.
I polished up that handle so carefuller
That now I am the Ruler of the Queen's Navee!

THE PIRATES OF PENZANCE

ACT II.

SCENE.—*A ruined chapel by moonlight. Aisles center, right and left, divided by pillars and arches. Ruined Gothic windows at back.*

Properties:

2 tree stumps.

1 candlestick.

1 safety match-box.

15 bull's-eye lanterns.

15 billy clubs for policemen.

4 boutonnières.

1 blackjack.

1 brace and bit.

1 jimmy.

1 bunch of keys.

1 file.

1 canvas bag, 18 inches by 14 inches with frame inside.

Candlesticks (lighted) for each girl in chorus.

Lighting: No. 41 blue, a little white in foot.

TRIAL BY JURY

CAST OF CHARACTERS

JUDGE (Baritone).

PLAINTIFF (Soprano).

COUNSEL FOR PLAINTIFF (Baritone).

DEFENDANT (Tenor).

FOREMAN OF THE JURY (Basso).

USHER (Baritone).

BRIDESMAIDS, JURYMEN, SPECTATORS.

COSTUMES.

SCENE.—*A Court of Justice.*

Judge.

Judge's robe.

Attorney.

Barrister's robe.

Usher.

Long robe.

Defendant.

1890 suit, including shirt, vest, trousers, coat,
collar and tie.

Plaintiff.

One street suit of period.

TRIAL BY JURY

Chorus.

Men in 1890 suits—4 buttons, vests, trousers.

Women in bustle dresses, cloaks and bonnets of period (about 1885-1895).

SCENE.—*A Court of Justice. The Bench faces the audience, and extends along the back of the Court. The Judge's desk, center, with canopy overhead. Jury box, right. Counsel's seat left, at right angle to witness-box, which is at right center between jury-box and bench. Entrance to Court, right and left. Judge's entrance to bench in flat right. In front of Judge's bench sits the Associate in barrister's wig, gown and bands. Three steps lead from witness-box up to bench.*

Properties:

12 chairs in jury box.

1 leather old oak arm-chair, for Judge.

2 back-point oak chairs.

8 chairs for bridesmaids, with three stools in front of them.

1 table and chair for associate.

1 chair for plaintiff.

1 chair for counsel, behind a small table on which he writes.

10 (or more) law books, some on counsel's table, some on Judge's desk.

PLOTTING THE OPERAS

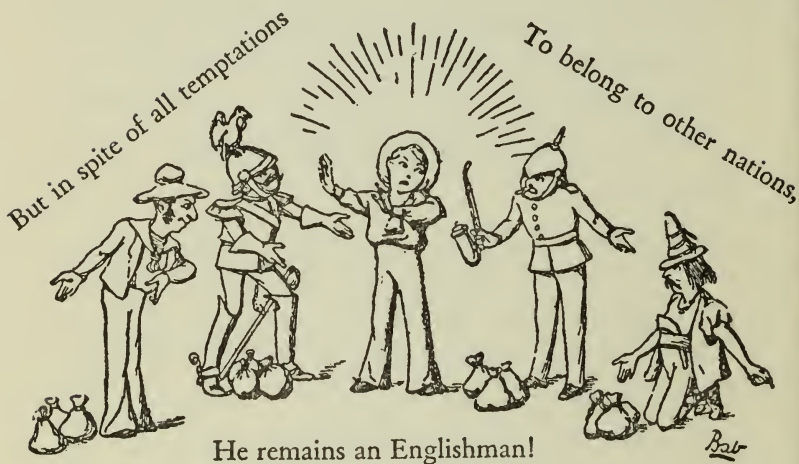
8 posies for bridesmaids.

Inkwell and quill-pens on Judges desk, and an
old pepper-box (for blotting).

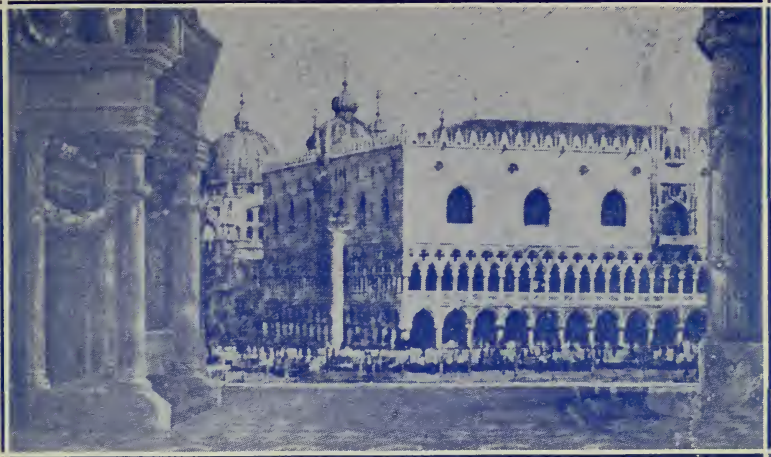
Newspapers on Judge's and counsel's desks.

1 empty glass.

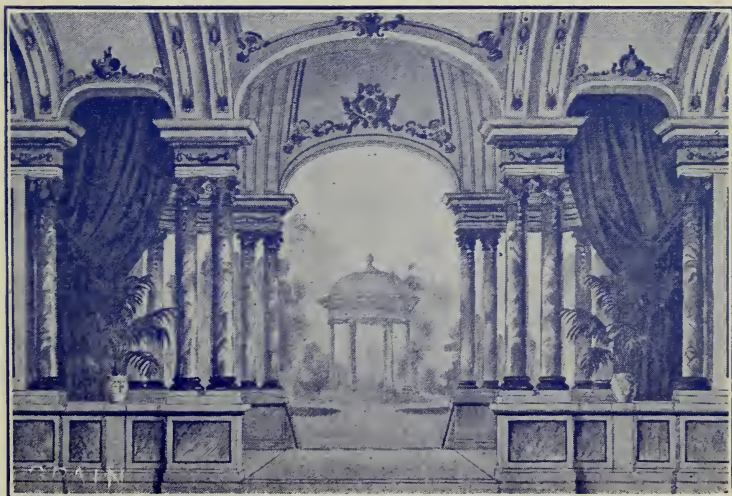
Lighting: Full-up.



(“Bab” Drawings, Courtesy Illustrated Editions)



"THE GONDOLIERS"—Act I, in Full Stage



"THE GONDOLIERS"—Act II, in Full Stage

Photos: Amelia Grain, Philadelphia.



"H. M. S. PINAFORE"—Act I and II, in Full Stage

Photo: White Studios



"THE PIRATES OF PENZANCE"—Act II, Backdrop

Photos: Amelia Grain, Philadelphia.

H.M.S. PINAFORE

CAST OF CHARACTERS

- THE RT. HON. SIR JOSEPH PORTER, K.C.B. (*First Lord of the Admiralty*), (Baritone).
CAPT. CORCORAN (*Commanding "H.M.S. Pinafore"*), (Baritone).
RALPH RACKSTRAW (*Able Seaman*), (Tenor).
DICK DEADEYE (*Able Seaman*), (Basso).
BILL BOBSTAY (*Boatswain's mate*).
BOB BECHET (*Carpenter's mate*).
TOM TUCKER (*Midshipmite*).
SERGEANT OF MARINES.
JOSEPHINE (*The Captain's daughter*), (Soprano).
HEBE (*Sir Joseph's first cousin*), (Contralto).
MRS. CRIPPS (LITTLE BUTTERCUP) (*A Portsmouth bumboat woman*), (Contralto).
FIRST LORD'S SISTERS, HIS AUNTS, HIS COUSINS,
SAILORS, MARINES, ETC.

COSTUMES.

The Right Honorable Sir Joseph Porter (First Lord of the Admiralty).

Embroidered swallow-tail coat, chapeau, sword and belt, white knee breeches, stockings and shoes, lace fall.

PLOTTING THE OPERAS

Captain Corcoran (Commanding "H.M.S. *Pinafore*," English Officer).

1. Swallow tail blue coat, trimmed with white cloth and gold braid, chapeau, sword and belt, blue long trousers.

2. White sailor shirt, blue short coat with gold buttons, white trousers and hat, handkerchief.

Ralph Rackstraw (Seaman).

Same costumes as Captain Corcoran.

Dick Deadeye (Seaman).

White pants, white blouse, short blue coat, neckerchief and hat.

Bill Bobstay (Boatswain).

Sailor shirt, trousers, neckerchief and hat.

Bob Bechet (Carpenter's mate).

Same as boatswain, different insignias.

Tom Tucker (Midshipmite).

White pants, white blouse, short coat.

Josephine (Captain's daughter).

1. Flowered dress in the period 1820 Empire style and bonnet.

2. White dress same style and bonnet.

Hebe (Sir Joseph's first cousin).

Flowered dress of the period and bonnet.

Little Buttercup (Character woman).

Plain dark skirt and waist, shawl, apron, etc.

H.M.S. PINAFORE

Chorus.

Girls—One set of organdy, either tuck-ups or ruffle dresses.

Men—One set of white sailor suits with English straw hats.



A British tar is a soaring soul,
As free as a mountain bird,
His energetic fist should be ready to resist
A dictatorial word.

His nose should pant and his lip should curl,
His cheeks should flame and his brow should furl,
His bosom should heave and his heart should glow,
And his fist be ever ready for a knock-down blow.

PLOTTING THE OPERAS

ACT I.

SCENE.—*Quarter-deck of "H.M.S. Pinafore."*

Backdrop: Sea and sky on backcloth with Portsmouth in distance.

Mast center upstage with 1 English flag flying at back.

Properties:

Basket for Buttercup overhung with laces, ribbons, lace-handkerchiefs and containing tobacco tins, etc.

1 telescope for midddy.

Several polishing cloths for sailors.

Lighting: Full-up.

ACT II.

SCENE.—*Same; by moonlight.*

Properties:

1 mandolin.

1 cloak.

Lighting: Open blue. Towards end of act, on cue from Captain, "Hold," come to full-up until curtain.

IOLANTHE

CAST OF CHARACTERS

THE LORD CHANCELLOR (Basso).

EARL OF MOUNTARART (Baritone).

EARL TOLLOLLER (Tenor).

PRIVATE WILLIS (*of the Grenadier Guards*),
(Basso).

STREPHON (*an Arcadian shepherd*), (Tenor).

QUEEN OF THE FAIRIES (Soprano).

IOLANTHE (*a fairy, Strepthon's mother*), (Con-
tralto).

CELIA }
LEILA } (*Fairies*).
FLETA }

PHYLLIS (*an Arcadian shepherdess and ward in
Chancery*).

CHORUS OF DUKES, MARQUISES, EARLS, VIS-
COUNTS, BARONS AND FAIRIES.

COSTUMES.

Period about 1700.

All male principals have prop wings.

PLOTTING THE OPERAS

Strephon (an Arcadian shepherd).

ACT I.—A cloth square-cut costume, long flowered vest, knee-breeches to match. Three cornered hat, white stockings, shoes with tongues and buckles; shepherd's staff.

ACT II.—Embroidered swallow tail coat, breeches, stockings, pomps, long robe trimmed with fur, necklace, coronet.

Earl of Mountararat.

1 Peer costume and robe complete. Swallow-tail coat, breeches, stockings, shoes, long robe and coronet.

Earl of Tolloller.

1 Peer costume, same as Earl of Mountararat.

Private Willis (Grenadier Guards).

Red coat, black or blue trousers, cross belt, cartridge pouch, black bearskin busby and wings.

Train-Bearer.

Black swallow tail coat, knee breeches, stockings, shoes, lace fall.

Lord Chancellor.

ACT I.—and ACT II.—Black peer's costume, knee breeches, a Lord Chancellor's official robe with long train.

Iolanthe.

White fairy dress with wings onto ankle, over

I O L A N T H E

which is a covering of cloth, grass green color. Usually fringe or rafter is used for skirt, this to be removed quickly. Wings.

The Fairy Queen.

White dress or light gray, trimmed with gold. Breast ornaments of brass, brass helmet, large wings. Appearance of an Amazonian.

Celia, Leila, Fleta (Principal Fairies).

Pleated silk dress on the Grecian style in different colors and wings. Pale colors used.

Phyllis (Arcadian shepherdess).

1. Flowered taffeta tuck-up, Watteau style and shepherd's crook.

2. One fairy costume.

Female Chorus.

One set of fairies all with wings, dresses in assorted pastel colors, pleated on Grecian style. Silver band for head with small star in front, on a spring.

Male Chorus.

One set of embroidered swallow tail coats, knee breeches and shoes. Long velvet robes trimmed with fur, order for neck and coronet.

PLOTTING THE OPERAS

ACT I.

SCENE.

Backdrop: River running across back of stage. If possible build trap for Iolanthe's rise from "frog-land." Trap to be 18 feet from curtain line and two feet left of center. Paint rocks to hide trap or construct a lily-pond from which Iolanthe may arise.

Properties:

1 shepherd's crook.

Fairy wands for each girl in chorus and a slightly larger one for the Fairie-Queen.

Lighting: Full-up.

ACT II.

SCENE.

On backdrop, House of Parliament in distance. Cut holes in backdrop for windows and paste tracing-cloth behind each opening with light behind them for illumination.

Stage proper: Westminster Hall, left. A Palace Yard. Two large lighted street lamps, right and left of center.

Properties:

Gun for sentry.

Scroll for Fairie-Queen.

Lighting: Blue. A night scene.

THE GONDOLIERS

CAST OF CHARACTERS

THE DUKE OF PLAZA-TORO (*a Grandee of Spain*),
(Baritone).

THE DUCHESS OF PLAZA-TORO (*his wife*), (Con-
tralto).

CASILDA (*their daughter*), (Soprano).

LUIZ (*their attendant*), (Tenor).

DON ALHAMBRA DEL BOLERO (*the Grand Inquisi-
tor*), (Basso).

INEZ (*the King's foster mother*), (Contralto).

Venetian Gondoliers:

MARCO PALMIERI (Tenor).

GIUSEPPE PALMIERI (Baritone).

ANTONIO.

FRANCESCO.

GIORGIO.

ANNIBALE.

OTTAVIO.

Contadine:

GIANETTA (Soprano).

TESSA (Contralto).

FIAMETTA.

PLOTTING THE OPERAS

VITTORIA.

GIULIA.

CHORUS OF GONDOLIERS, CONTADINE, MEN-AT-ARMS, HERALDS AND PAGES.

COSTUMES.

17th Century.

Duke.

ACT I.—Shabby, worn, costume of the period to include coat, breeches, stockings, cloak and hat.

ACT II.—Handsome court costume of the period, complete.

Don Alhambra.

Very handsome black costume of the period, long cloak, plume hat.

Louis.

1. Uniform coat, hat, vest, knee breeches and cloak.

2. Handsome costume of the period, king's robe, trimmed with fur, crown and sceptre.

Marco, Giuseppe (First Gondoliers).

1. Knee breeches, sashes, hanging caps. Dark color for Marco and light for Giuseppe.

2. Court costume, long robes, crown sceptre.

Gianetta and Tessa.

Handsome Italian peasant dresses and caps.

THE GONDOLIERS

Fiametta.

Peasant costume.

Casilda.

1. Street costume—complete dress and hat.
2. Court costume.

Inez (King's foster-mother).

1. Elderly street costume.
2. Court dress.

Duchess (old lady).

Court costume, dark color and one street dress and hat.

Chorus (Women).

ACT I.—Italian peasants, skirts, bodice, shirt-waists, caps.

ACT II.—Court costumes of the period, bridesmaids and pages.

Chorus (Men).

1st change—Gondoliers—knee breeches, long stocks to cover knee breeches, hanging caps, short coats and sashes.

2nd change—Lackeys and household servants.

3rd change—Some men change to Guards of Palace—Balance of Courtiers, coat, breeches, hat, capes, stockings and shoes.

PLOTTING THE OPERAS

ACT I.

SCENE.—*The Piazzetta, Venice.*

Backdrop: Venetian street, water scene with small gondolas floating on it. Track for gondolas to run on. Rostrum in front of backdrop, one step leading down to stage.

Street-wings on right and left in front of rostrum.

Two stone benches downstage in wing 1, right and left.

A Venetian-painted house downstage, left.

Properties:

1 gondola.

1 drum.

1 beater.

14 bunches of roses for bridesmaids.

Lighting: Full-up.

ACT II.

SCENE.—*Pavilion in the Court of Barataria. A throne room.*

Properties:

Throne room furniture: two throne chairs, with canopy over them.

2 crowns.

2 sceptres.

Lighting: Full-up.



"PATIENCE"—Act I, Backdrop



"THE YEOMEN OF THE GUARD"—Act I and II,
in Full Stage

Photos: Amelia Grain, Philadelphia.



"RUDDIGORE"—Act I, Backdrop



"RUDDIGORE"—Act II, in Full Stage

Photos: Amelia Grain, Philadelphia

PATIENCE

CAST OF CHARACTERS

COLONEL CALVERLEY
MAJOR MURGATROYD
LIEUT. THE DUKE OF DUNSTABLE } (*Officers of
the Dragoon
Guards*).
REGINALD BUNTHORNE (*a Fleshy Poet*).
ARCHIBALD GROSVENOR (*an Idyllic Poet*).
MR. BUNTHORNE'S SOLICITOR.
THE LADY ANGELA }
THE LADY SAPHIR } (*Maidens.*)
THE LADY ELLA }
THE LADY JANE }
PATIENCE (*a Dairy Maid*).
CHORUS OF RAPTUROUS MAIDENS AND OFFICERS
OF THE DRAGOON GUARDS.

COSTUMES.

Colonel Calverley, Major Murgatroyd, Lieut. the Duke of Dunstable (*Officers of Dragoon Guards*).

Helmet, red coat, white breeches, high top boots, belt, gauntlets and swords.

Reginald Bunthorne (*Poet*).

Velvet tunic with collar and cuffs, breeches, tam, shoes with buckles and stockings.

PLOTTING THE OPERAS

Archibald Grosvenor (Poet).

Same as above, different color.

Mr. Buntborne's Solicitor.

An old-fashioned cut-away suit, shirt vest, collar, tie and hat.

The Ladies Angela, Saphir, Ella, Jane (Maidens).

1. Aesthetic costume, long pleated georgette dress on Grecian style.

2. Bustle dress and hat.

Patience (Dairy Maid).

2 dresses, short tuck-ups.

Chorus (Women).

1. Set of aesthetic georgette dresses on the Grecian style.

2. Flowered bustle dresses and hats.

Chorus (Men).

1. One set of dragoon uniforms.

ACT I.

SCENE.—*Exterior of Buntborne's Castle, left.*

Properties:

2 tree stumps, right and left of center.

20 small harps for each chorus girl.

1 long garland for Bunthorne.

Lighting: Full-up.

P A T I E N C E

ACT II.

SCENE.—*A glade.*

Backdrop:

A forest scene; small sheet of water, center.

Properties:

1 base violin.

(Use tree stumps as in Act I.)

Lighting: Full-up.

THE YEOMEN OF THE GUARD

CAST OF CHARACTERS

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*), (Basso).

COLONEL FAIRFAX (*a prisoner*), (Tenor).

SERGEANT MERYLL (*of the Yeomen of the Guard*), (Baritone).

PHOEBE MERYLL (*his daughter*), (Contralto).

LEONARD MERYLL (*his son*), (Tenor).

JACK POINT (*a strolling jester*), (Baritone).

WILFRED SHADBOLT (*Head Jailer and Assistant Tormentor*), (Basso).

ELSIE MAYNARD (*a strolling player*), (Soprano).

DAME CARRUTHERS (*housekeeper of the tower*), (Contralto).

KATE (*her niece*), (Soprano).

FIRST AND SECOND YEOMEN.

THE HEADSMAN.

CHORUS OF YEOMEN OF THE GUARD, CITIZENS.

THE YEOMEN OF THE GUARD

COSTUMES.

16th Century.

Sir Richard Cholmondeley (Lieutenant of the Tower).

One red cloth English beef-eater's costume with red cloth breeches, velvet tam, belt, white stockings, and shoes.

Colonel Fairfax.

Same costume as Sir Richard.

Sergeant Meryll.

Same costume.

Leonard Meryll.

Same costume.

Jack Point.

2 jester's costumes, one ragged for Act I, and a good one for Act II.

Wilfred Shadbolt (Head Jailer).

Cloth costume of the period, consisting of coat, breeches, stockings, shoes and hat.

The Headsman.

Black tunic, tights, hood and shoes.

First Yeoman.

Same as Sir Richard.

Second Yeoman.

Same costume.

PLOTTING THE OPERAS

First Citizen.

Cloth costume of the period, coat, breeches, trousers, hat, belt.

Second Citizen.

Same as above.

Elsie Maynard (Strolling Singer).

1. A striped ragged skirt, bodice with ribbons, shirtwaist, apron, gypsy style.
2. Wedding dress and veil.

Phoebe Meryll (Sergeant Meryll's Daughter).

Cloth street dress of the period.

Dame Carruthers (Housekeeper of the Tower).

Housekeeper costume, red dress, black trimmings, pointed hat and veil.

Kate (her niece).

Costume of the period, cashmere street dress, cap, belt and pocketbook.

Chorus (Yeomen).

1. Beef-eater's costumes.
2. Citizens of period.

Girls: Full long skirts, bodices, caps, aprons, etc., as London townspeople.

THE YEOMEN OF THE GUARD

ACT I.

SCENE.—*Tower Green, London.*

Backdrop:

Tower of London.

Phoebe discovered at spinning wheel downstage.

Properties:

15 spears (or halberts).

1 headman's axe and block.

4 posts right of center, downstage.

1 bunch of keys.

Spinning wheel downstage, right.

Lighting: Full-up.

Five minutes before headsman comes on stage start dimming very slowly until atmosphere takes on appearance of sunset.

ACT II.

SCENE.—*Same, Moonlight.*

Properties:

Same (except for spinning wheel and one book).

Lighting: Blue, with touch of white in foots.

After shot (offstage) gradually come to full-up, until curtain.

RUDDIGORE

CAST OF CHARACTERS

Mortals

SIR RUTHVEN MURGATROYD (*disguised as Robin Oakapple*), (Tenor).

RICHARD DAUNTLESS (*his foster-brother—a Man-o-war's-man*).

SIR DESPARD MURGATROYD *of Ruddigore (a wicked baronet)*.

OLD ADAM GOODHEART (*Robin's faithful servant*).

ROSE MAYBUD (*A village maiden*), (Soprano).

DAME HANNAH (*Rose's aunt*), (Contralto).

MAD MARGARET (Soubrette).

ZORAH } (*professional bridesmaids*).
RUTH }

Ghosts

SIR RUPERT MURGATROYD (*first baronet*).

SIR JASPER MURGATROYD (*third baronet*).

SIR LIONEL MURGATROYD (*sixth baronet*).

SIR CONRAD MURGATROYD (*twelfth baronet*).

SIR DESMOND MURGATROYD (*sixteenth baronet*).

SIR GILBERT MURGATROYD (*eighteenth baronet*).

SIR MERVYN MURGATROYD (*twentieth baronet*).

SIR RODERIC MURGATROYD (*twenty-first baronet*).



CHORUS OF OFFICERS, ANCESTORS, PROFESSIONAL
BRIDESMAIDS, AND VILLAGERS.

COSTUMES

*Sir Ruthven Murgatroyd (disguised as Old Robin
Oakapple, young farmer).*

1. Farmer's costume.
2. Victorian costume for "dandy"; cut-away, black high hat and large bow tie.

Richard Dauntless (a Man-o-war's-man).

1. Old-fashioned sailor's outfit. Barn-door trousers, white blouse, short blue coat, oilskin hat, neckerchief.
2. Costume of period; swallow-tailed coat, knee breeches, vest, lace fall stockings and buckle shoes.

PLOTTING THE OPERAS

Sir Despard Murgatroyd.

Same as Sir Ruthven in second act.

Old Adam Goodheart (Robin's faithful servant).

Directoire costume; long coat, breeches.

Rose Maybud (a village maiden).

1. Short tuck-up dress, light color. Leghorn hat with ribbons.

2. Bride's costume and veil.

Mad Margaret.

1. Ragged green dress, in tatters.

2. Black full skirt, black waist, Quaker style; black bonnet.

Dame Hannah.

Old Cornish peasant shawl and cap.

Zorah.

Bridesmaid's costume of period, small hat (slightly more elaborate than chorus girls).

Ruth.

Same as Zorah.

Sir Roderic Murgatroyd (twenty-first baronet).

Cape, long black breeches, black riding boots, lace cuffs, lace collar, and Victorian hat.

Chorus.

Men.—1. Cloth costume of period; high waisted, swallow-tailed coats, vests, knee breeches, stockings, shoes (or boots), socks, and hats.

2. Some of men change to officers' uniforms; red

with white breeches and leggings and chacko; variety of helmets and plumes. Some are ghosts which step out of frames in costumes similar to Sir Roderic (21st baronet).

Girls.—Bridesmaids' costumes; attractive lace tuck-up dresses. Pannier skirts, slightly below knee, shoes, stockings, bodices, ballet skirts, large gingham hats.

ACT I.

SCENE.—*The fishing village of Rederring, in Cornwall.*

Backdrop:

View of a sea, with several fishing boats on it. Rose Maybud's cottage is seen, left. In front of the canvas is a rostrum, with stone steps leading down. On opposite side, right center of cottage are rocks and trees, with a wooden bench built around the tree. Below cottage door is a barrel to be used as a seat. A few fishing nets hang from rostrum and from the trunk of the tree.

Properties:

Small shopping basket with a stick of rock candy in it; 1 box supposed to contain false teeth and a package of snuff; 1 etiquette book; 1 damaged apple.

Lighting: Full-up.

PLOTTING THE OPERAS

ACT II.

Picture gallery in Ruddigore's Castle. The walls are covered with nine full length portraits of the Baronets of Ruddigore from the time of James I. At dead center, Sir Roderic's picture, about 18 inches back of others, with steps leading from it. In front of this picture are drawn curtains. On each side are four pictures, the frames to be large enough for a man to stand in. On right are trellised windows. Small rostrums lie in front of each window.

Properties:

Suit of steel armor (breast plate and helmet, only) hangs on wall between two of the pictures, with two steel swords crossed at back of breast plate. A steel dagger hangs near armor, to be made easily accessible.

8 tattered banners.

1 national flag with a handstick.

1 silver tray with 8 wine glasses on it (to be filled before finale and then taken on stage).

Lighting:

Steel blue with a touch of white in footlights.

Gradual blackout, during which frames open. Roderic walks out of his frame, as a green spotlight plays on him. Blue floodlights while Roderic sings.

R U D D I G O R E

After chorus sings, a gradual blackout again, while all go back to frames and curtains are drawn.

Full-up on finale.

PRINCESS IDA

CAST OF CHARACTERS

KING HILDEBRAND (Baritone).

HILARION (*his son*), (Tenor).

CYRIL. } (*Hilarion's friends*), { (Tenor).
FLORIAN } (Baritone).

KING GAMA.

ARAC }
GURON } (*his sons*).
SCYNTHIUS }

PRINCESS IDA (*Gama's daughter*), (Soprano).

LADY BLANCHE (*Professor of Abstract Science*),
(Contralto).

LADY 'PSYCHE (*Professor of Humanities*), (Soprano).

MELISSA (*Lady Blanche's daughter*), (Soubrette).

SACHARISSA }
CHLOE } (*girl graduates*).
ADA }

SOLDIERS, COURTIERS, "GIRL GRADUATES",
"DAUGHTERS OF THE PLOUGH", ETC.

COSTUMES

King Hildebrand.

Elizabethan costume with robe; high collar and crown.

Hilarion (his son).

Elaborate Elizabethan Prince's costume, cream color; pointed hat.

Cyril and Florian (Hilarion's friends).

Both: Tight-fitting shaped coat, cape, belt and pouch; riding boots and pointed hat.

(In Act II, Hilarion, Cyril and Florian appear hatless and don the girl graduate robes as a disguise.)

King Gama.

Elizabethan costume, mis-shapen legs, hunched (no crown).

Arac, Guron and Scynthius (his sons).

In full armor and carrying two-handed swords.

Princess Ida.

White gown of Elizabethan period, red hat with white band tied around neck (style of period).

Lady Blanche (Professor of Abstract Science).

For Act II dignified academic sage green costume.

In Act III, long cloak and long sword, as leader of Amazons.

PLOTTING THE OPERAS

Lady Psyche (Professor of Humanities).

Academic robe similar to Lady Blance, for Act II.

In Act III, also dons Amazon regalia.

Melissa (Lady Blanche's daughter).

Dark blue dress, light blue veil and headband to hold veil in place.

Sacharissa, Chloe and Ada (girl graduates).

Academic graduate robes; long and black.

Chorus.

Men.—Some in Elizabethan armor, bearing coat-of-arms; helmets. Others in courtier costumes also including coat-of-arms.

Girls.—Act II, academic robes.

Act III, all as Amazon warriors; bands on feet to keep sandals on; helmets.

ACT I.

SCENE.—*Pavilion attached to King Hildebrand's Palace.*

Backdrop:

A country scene.

Properties:

1 telescope.

Stick and rope to bind prisoners.

Lighting: Full-up.

PRINCESS IDA

ACT II.

SCENE.—*Gardens of Castle Adamant.*

Backdrop:

A river running across back of stage, crossed by a rustic bridge. Castle Adamant in distance.

In front of backdrop, a rostrum with three steps leading down to stage. Flats painted to represent rocks, near backdrop and at sides of stage.

Properties:

Swords and spears for all chorus men.

Forks, knives, plates, and sandwiches for each girl in chorus.

Exercise books and pencils for chorus girls.

1 tree stump, upstage right.

2 stumps center, one yard from each other.

1 stump near steps and another nearby, for Princess Ida to sit on.

Lighting: Full-up.

ACT III.

SCENE.—*Courtyard of Castle Adamant.*

Backdrop:

Sky. Outer walls and courtyard of castle, left and right.

Properties:

1 stump left, halfway upstage.

Battle axes for each chorus girl.

Lighting: Full-up.

The Story of each
GILBERT AND SULLIVAN
OPERA

(in the order in which they were first produced).



TRIAL BY JURY

FIRST PRODUCED AT THE ROYALTY THEATRE, LONDON,
MARCH 25, 1875

The rise of the curtain finds us in a Court of Justice listening to a breach of promise case involving Angelina and Edwin. The defendant, Edwin, puts forth his case: Is not "change" the most constant and invariable law of nature and are not "time, wind and weather" all subject to it? Hardly can the jurors disagree.

But hark, here come the beautiful bridesmaids and lo, here is the bride herself, outshining all others with her beauty. Everyone is moved by her plight, the Jury, the Usher and even the Judge himself. Weak and faint, the alluring Angelina seeks support on the Usher's manly shoulder. And now why should the Judge's offer of support be refused? Jumping up the steps to the Judge's seat, the beautiful Angelina presents her heart-rending tale of betrayal. It is decided that if Edwin loves two maidens, he must marry Angelina one day and the other the next day. However, it is soon discovered that according to a statute of James III, such an act would constitute bigamy! Here is a pretty state of affairs! If Edwin does not marry Angelina, he is confronted with a breach of promise suit; if he

does marry her in addition to his newly acquired love, he is accused of bigamy.

There seems to be no solution to the situation; when suddenly, the learning and wisdom of the Judge serves him well. He decides to marry Angelina himself! In this way does his profound knowledge and understanding bring about a happy solution to the case of Angelina vs. Edwin.

THE SORCERER

FIRST PRODUCED AT THE OPERA COMIQUE, LONDON,
NOVEMBER 17, 1877

On the castle grounds of Sir Marmaduke Point-dextre are gathered all the village merry-makers who have come to witness the marriage of Alexis, son of Sir Marmaduke, to Aline, the charming daughter of Lady Sangazure.

There is but one maiden who does not seem to share the happiness of all the others. That one is Constance, daughter of Mrs. Partlet, pew-opener of the village church. The reason for this sadness Constance reveals, lies in the fact that the elderly Mr. Daly, the village vicar, with whom she has fallen in love, seems absolutely unaware of her affections and consequently shows no signs of reciprocation. Mrs. Partlet approaches Mr. Daly and reminds him of the fact that her daughter has grown up. All this is to no avail, for Constance is still nothing but a schoolgirl to him. He even asserts that her hand will not be sought in marriage until some four or five years have elapsed.

In the meantime, the marriage contract between Alexis and Aline has been terminated and all the guests depart, leaving the newly married couple alone. Alexis tells Aline of his theory of matri-

mony. He maintains that people would find true happiness in marriage if they would discard all prejudices of wealth, social position and age and marry purely for the love they bear each other. To test this theory he orders John Wellington Wells, a family sorcerer, to visit this party of merry-makers and have them partake of his special "love potion". Aline is not at all sure that she wants this experiment carried out just now, but as Alexis dissipates all her fears, she finally consents.

All necessary preparations are made. The guests drink from the charmed teapot which contains the potion and suddenly everybody becomes very drowsy, as one by one they become the innocent victims of Morpheus.

Twelve hours have passed. The guests are beginning to awaken. Now it seems that after having drunk of this potion, one immediately falls in love with that person of the opposite sex who is first beheld. This may seem exciting, but observe what ill-mated and incongruous couples are formed. Sir Marmaduke confesses his love for the old Mrs. Partlet. The attraction of Mr. Daly and Aline is as sudden as it is irrational. In like manner, Constance and the notary seem inseparably attached, while Lady Sangazure's love is none other than The Sorcerer himself.

THE SORCERER

Aware of the misfortunes he has caused as a result of his theory, Alexis beseeches Mr. Wells to eradicate all the evil he has just caused with his potion. However, The Sorcerer reveals the fact that this can only be accomplished by the sacrifice to the God Ahrimanes the instigator of the entire affair, or The Sorcerer himself. Left to public opinion to decide who it shall be, Mr. Wells is unanimously chosen as the unfortunate victim. He thereupon disappears into the earth amidst a great fire and a rising flame. Thereafter all the lovers return to their rightfully loved ones and the operetta ends with the gay wedding festivities of Aline and Alexis.

"H.M.S. PINAFORE"

OR

THE LASS THAT LOVED A SAILOR

FIRST PRODUCED AT THE OPERA COMIQUE, LONDON,
MAY 25, 1878

It is on the immaculate ship "H.M.S. Pinafore," the "pride and joy of the English Navee", that the fortunes and misfortunes which befall "the lass that loved a sailor" take place. Josephine, the beautiful daughter of Captain Corcoran, has fallen in love with the handsome seaman, Ralph Rackstraw. Ashamed of his lowly position, Josephine promises her father that she will not confess her love to him. This however is hardly enough to set the captain entirely at ease, for he is very much concerned with the idea that his daughter is refusing the advances of Sir Joseph Porter, First Lord of the Admiralty. Persuaded that it is perhaps her inferior position which keeps her from avowing her love for him, Sir Porter hastens to assure Josephine that love knows no barriers, whether these be rank or age.

This assurance interpreted to her own liking, Josephine hastens back to Ralph. They plan to elope at midnight. Unfortunately, these plans are overheard by Dick Deadeye, an ugly, malformed mate, who straightway reveals the arrangements

to the Captain himself. Thereupon the Captain betakes himself to the tryst and so enraged does he become, that lo and below, a swear word escapes him. Sir Joseph Porter arrives just in time to hear this unpardonable ejaculation and cannot restrain



Kind Captain, I've important information,
Sing hey, the kind commander that you are,
About a certain intimate relation,
Sing hey, the merry maiden and the tar.
The merry maiden and the tar.

his anger. He is on the very point of having the Captain placed in a dungeon for using profane language when "Little Buttercup", a bumboat woman who sells supplies to the seamen, furnishes a

happy solution to the misfortunes of the lass that loved a sailor.

Years ago, "Little Buttercup" was given two children to rear, one of noble birth, the other of lowly birth. Since the Captain was weak, while the sailor appeared strong, she satisfied her inclination by mixing the two, so that he who is now a sailor should have been the Captain, while the Captain is really the person of lowly birth. The necessary change is readily made, Ralph Rackstraw becoming a fitting suitor for the beautiful Josephine. Captain Corcoran betakes himself to "Little Buttercup", who henceforth becomes his wife. As for the Admiral, he is assured of the everlasting affections of his admiring sisters, his cousins and his aunts, and leaves satisfied in not having married a mere seaman's daughter.

THE PIRATES OF PENZANCE

OR

THE SLAVE OF DUTY

FIRST PRODUCED AT THE OPERA COMIQUE, LONDON,
APRIL 3, 1880

On the rocky coasts of Cornwall the Pirates of Penzance are celebrating the release of Frederic from indenture, a conscientious lad who has been apprenticed to them until his twenty-first birthday. Frederic expresses his hearty affection for the Pirates, but declares that with his new-found freedom he is again bound to fulfill his duty, which in this instance means the complete extermination of pirates.

Frederic's entire apprenticeship was based on a mistake of Ruth, who had acted as nursery maid to Frederic. Instructed to have the young lad apprenticed to a *Pilot*, Ruth mistook the word and instead brought him to a *Pirate*. Being very conscientious wherever his duty was involved, Frederic obediently fulfilled his term of apprenticeship and gained the affection of all his fellow pirates. Having reached his twenty-first year however, he now wishes to leave them and again pursue his duty in life.

THE PIRATES OF PENZANCE

The band of pirates with whom Frederic was associated was a very understanding and honorable band, indeed. Under no circumstances would they consider attacking a party which was either weaker than themselves or which was composed of orphans. These principles they adhered to, even though they lost all prospective victims in so doing.

Ruth herself had become enamored of Frederic and now tries to convince him that she is as beau-



I am the very model of a modern Major-General,
I've information vegetable, animal, and mineral,
I know the kings of England, and I quote the fights historical,
From Marathon to Waterloo, in order categorical;
I'm very well acquainted too with matters mathematical,
I understand equations, both the simple and quadratical,
About binomial theorem I'm teeming with a lot o' news—
With many cheerful facts about the square of the hypotenuse.

tiful as the fairest of maidens. Frederic who has never had the opportunity of comparing her with other maidens is on the verge of taking Ruth with him and making her his bride. At this very moment however, a train of young girls appears on the scene, and being that they are so much gayer and fairer than Ruth, he forsakes her entirely and falls in love with Mabel, one of the daughters of Major-General Stanley. The other pirates are also attracted by the youthful grace and beauty of these young girls and indeed, even desire to capture them from the Major-General. Upon learning, however, that the Major-General is also an orphan, they set him and his daughters free. They all leave, accompanied by Frederic, who is very desirous of joining the army.

With the aid of the police force, Frederic has made all preparations to eliminate the Pirates. Suddenly the Pirate-King himself appears, claiming to have an interesting paradox which will most certainly amuse Frederic hugely. Although the dreadful month of February is usually contented with twenty-eight days, every fourth year it takes pride in boasting of an additional day, making twenty-nine in all. By some queer twist of fate, Frederic happens to have been born on that very twenty-ninth day of February. It follows therefore, that

THE PIRATES OF PENZANCE

while most mortals have their birthdays once every year, Frederic does not have his more often than once every four. Consequently, although Frederic has reached twenty-one years of age, he has not had more than five birthdays. His arrangement with them states that his period of indenture does not end until he reaches his twenty-first birthday. Although this paradox implies the frustration of all his hopes, duty gains the ascendancy over desire and Frederic decides to again become a member of the Pirates of Penzance. Upon returning to their band, he reveals the fact that in claiming to be an orphan, the Major-General has placed his love of freedom above that of honesty.

Indignant, the Pirates return at midnight, seeking to kidnap the Major-General. However, they are encountered by the police force who triumph over the pirates only after having appealed to them in the name of the Queen. Victorious, the Major-General is determined to have the band of Pirates sent to prison but is halted by Ruth who explains that the entire band is composed of English noblemen and peers needing encouragement rather than punishment in order to be again set on the right road. So touched is the General that not only does he release the Pirates but also restores their rank and title. And as the curtain falls we see a group

THE PIRATES OF PENZANCE

of happy men who have discarded their former dishonorable mode of living and have chosen as wives the beautiful daughters of the Major-General.



THE POLICEMAN'S LOT IS NOT A HAPPY ONE—
HAPPY ONE!

"PATIENCE"
OR
BUNTHORNE'S BRIDE

FIRST PRODUCED AT THE OPERA COMIQUE, LONDON,
SATURDAY, APRIL 23, 1881

As the curtain rises, we find ourselves in front of Castle Bunthorne, where all the "lovesick maidens" are wistfully sighing and singing to the eccentric Bunthorne. His esthetic and ecstatic views and thoughts have cast a spell of infatuation upon them all.

Suddenly Lady Jane, a most ardent and faithful admirer, relates the sad news that Bunthorne has already given his heart to Patience, the village milkmaid. Patience herself knows nothing of the matter and tells them to stop sighing and return to the Dragoon Guards, who have just arrived in the village. But these persons are so infatuated with all that is poetic and rare, that the thoughts, expressions and costumes of the soldiers appear far too prosaic for them.

Actually, Bunthorne is attracted to Patience because he can discard his artificial cloak of pretense and be as natural as Patience herself. But Patience declares that she scarcely understands what

he is talking about. Lady Angela, one of Bunthorne's ardent admirers, seeks to enlighten her and speaks of the uplifting and sacrificing effects which true love brings forth. Believing it to be her duty to fall in love, Patience decides to find someone before the end of the day.

Before long she meets Archibald Grosvenor, another poet, whom she had considered perfect when they were childhood playmates. Grosvenor is so attractive that all who see him become enamored of him. The two confess their love for each other, when suddenly Patience remembers that love must entail some sacrifice. Since they can find no fault in each other they decide they must separate.

In the meantime, Bunthorne, taking the problem of finding himself a wife, very seriously decides to have his admirers draw lots in order to win him. In the midst of all this however, Patience enters and reveals her intention of marrying Bunthorne, since this to her would indeed be an unselfish sacrifice.

Grosvenor then appears before all the maidens who thereupon surround him. Bunthorne, who has become jealous of so keen a competitor, commands Grosvenor to discard all symptoms of æstheticism and all assumed artifices on threat of a most dire curse. Frightened into obeying, Grosvenor appears

PATIENCE

as the “natural, and matter of fact” young man. Thereupon all the enamored young maidens follow suit, appearing in ordinary attire and returning to their old and faithful admirers, The Dragoon Guards. Patience returns to her true lover, Grosvenor, leaving Bunthorne without a bride, to content himself only with his æsthetic and noble thoughts.

IOLANTHE
OR
THE PEER AND THE PERI

FIRST PRODUCED AT THE SAVOY THEATRE, LONDON,
NOVEMBER 25, 1882

In Arcady the fairies are assembled, singing and dancing as usual, yet their joy is incomplete. For Iolanthe who was the wittiest and jolliest of her companions had been banished twenty-five years ago by the Fairie Queen for having committed the unpardonable sin of marrying a mortal. The fairies plead with their Queen, beseeching her to pardon Iolanthe who has already had ample time to repent. The Queen herself was very fond of the lovely Iolanthe, and is prevailed upon to grant their wish.

Presently Iolanthe comes forth from the stream in all her youthful vigor and beauty. She surprises her companions by revealing to them that she is the mother of a boy, who is now twenty-four years old. Now this son, Strephon, is indeed a very peculiar creature, in that he is half fairy and half mortal. That is, from the waist up he is fairy, while from the legs down he is mortal. As an Arcadian shepherd, he fell in love with Phyllis, a ward in chancery. But Strephon is very unhappy seeing that

the Lord Chancellor is very much opposed to his marriage with Phyllis. Iolanthe however, tries to console her son by telling him that he will become a member of Parliament where he will be a "Liberal-Conservative".

While the Lord Chancellor and the Peers are seriously considering the question of choosing a husband for Phyllis, Strephon and Phyllis are deciding the matter for themselves, totally ignoring the wishes of the Lord Chancellor.

If you are acquainted with the laws of fairyland, you will know that fairies never appear as old as they really are. Consequently, upon overhearing Strephon talking to his mother in very affectionate terms, Phyllis believes that Strephon has found a new love. Laughing at Strephon's explanation that he was really talking to his mother, Phyllis spitefully decides to choose a husband from amongst the Peers. Discouraged with the way things are shaping themselves, Strephon appeals to the Fairie Queen for aid and support. Now the Queen has just been highly insulted by the Lord Chancellor who believes that she and her train are nought else than a Ladies' Seminary. To punish them adequately therefore, she introduces Strephon into Parliament and decrees in addition that every Peer and every Commoner will have to abide by his pro-

posals and his decisions. As the curtain falls at the end of the first act, the Lord Chancellor and the Peers find themselves in a pretty state of affairs.

Strephon soon learns that the growth of happiness does not keep pace with the growth of power. Indeed, despite all the power he has, he still is unhappy. His love, Phyllis, is at this time engaged to two Peers, the Earl Mountararat and the Earl Tolloller. In order to facilitate the decision of just whom she is to marry, the Lord Chancellor, who is a very "susceptible chancellor", decides to marry her himself. Iolanthe hears of this and in order to prevent an event which will only mean eternal sorrow and despair for her son, commits another sin by revealing herself to the Lord Chancellor as his wife.

The Fairie Queen, learning of Iolanthe's new betrayal, meditates on a course of action to follow. As she is thus engaged, the news is brought to her that all the fairies have wedded mortals and have become the brides of no less prominent personages than the Peers of England. Here is a true dilemma indeed! Iolanthe ought certainly to be punished for her offense and yet the Fairie Queen finds herself in a rather awkward position, having then to condemn to death the entire body of fairies.

Fortunately the Lord Chancellor presents a solution which seems to solve the difficulty in a very

I O L A N T H E

satisfactory manner. Instead of having the law demand the death of a fairy who has married a mortal, it should be so changed as to demand the death of any fairy who has not married a mortal. Everybody seems well satisfied with such an alteration: the Fairie Queen chooses Private Willis, who has attracted her for a long while; Iolanthe and the Chancellor are again united; while Strephon and Phyllis renew vows of eternal love.

PRINCESS IDA
OR
CASTLE ADAMANT

FIRST PRODUCED AT THE SAVOY THEATRE, LONDON,
JANUARY 5, 1884

King Hildebrand is anxiously awaiting the arrival of King Gama and his daughter, the Princess Ida, who had been wed to Prince Hilarion, son of Hildebrand, during her childhood. Sight of the arriving party is soon gained but alas, Princess Ida is not among them.

Princess Ida, at this very moment is at the Castle Adamant where, as head of this Women's University, she is expounding her views on woman's independence and separation from the male species of humanity.

Hildebrand unfortunately, is entirely out of sympathy with these views and considers her refusal to come to his castle on this occasion as an insult to the honor of his name. He seizes Gama and his three sons as hostages until Princess Ida shall regain possession of her reason and claim Hilarion for her husband.

Hilarion, on his part, shares not his father's fury against Princess Ida's advanced ideas. Indeed, his

curiosity has been aroused by this female who possesses so keen a sense of independence. Accompanied by his two friends, Florian and Cyril, Hilarion sets out for the Castle Adamant to see for himself what sort of creature this Princess Ida may be.

And so we find ourselves in Castle Adamant where so many young maidens appear enthralled with the idea of a life without man. A most devoted leader of the Institution is the Lady Blanche, Professor of Abstract Science, who at some time in her past had undergone the unfortunate experience of submitting to marriage. Since the death of her husband, Lady Blanche had always looked forward to her daughter Melissa to carry on her theories as to the righteous status of womankind.

While Princess Ida and her associates are discoursing with their young pupils, Hilarion and his friends are very much occupied with mounting the high garden wall and gaining entrance to the institution itself. This accomplished, the gentlemen proceed to examine everything within their reach. Among the things they come upon are some academic robes, the sight of which inspires them to disguise themselves as members of the university.

They soon learn that admittance to the Institution entails strict adherence to certain principles. Among others, they find that they must agree to love all

the other students, who will undoubtedly reciprocate their love. One can easily foresee with what eagerness these young men agree to abide by the rules of the Institution.

Now it so happens that Lady Psyche, by some queer turn of nature, is the sister of Florian. She of course recognizes her brother, but promises to guard the secret. All seems to be going right again when Melissa, Lady Blanche's daughter, suddenly appears after having overheard the entire conversation. Delighted by the sight of such masculine charm, she also agrees to keep his disguise a secret. But her mother, who is a very alert woman, soon becomes suspicious. And although Melissa reveals the truth to her, she too is soon hushed into silence. She agrees only at the prospect of finally realizing her fondest hope of becoming head of the College, should Princess Ida accept Hilarion as her husband.

As news of the presence of three gentlemen spreads, it soon reaches the ears of Princess Ida herself. Her fury knows no bounds. In her desire to escape them, she crosses a bridge and naturally enough under such circumstances, falls directly into the stream below. The gallant Hilarion leaps after her and rescues the fair maiden. Still the Princess refuses to return with him. Exasperated, King Hildebrand himself arrives at the Castle and

threatens to storm it unless she yields. The Princess persists in her refusal.

All other means having proved futile, it is finally decided to have her future determined by the outcome of a contest between the three sons of Gama on the one hand, and Hilarion and his two friends on the other. Before the contest has lasted very long, it becomes obvious that Hilarion is the victor. He has won Princess Ida who by this time has been sufficiently impressed by the gallantry and masculine charm of her pursuer. Lady Psyche and Melissa also sacrifice their principles for the happiness in store for them through marriage with the two companions of Hilarion. Lady Blanche thereby realizes her ambition, becomes head of the Institution and everybody is indeed satisfied with the outcome of events.

"THE MIKADO"

OR

THE TOWN OF TITIPU

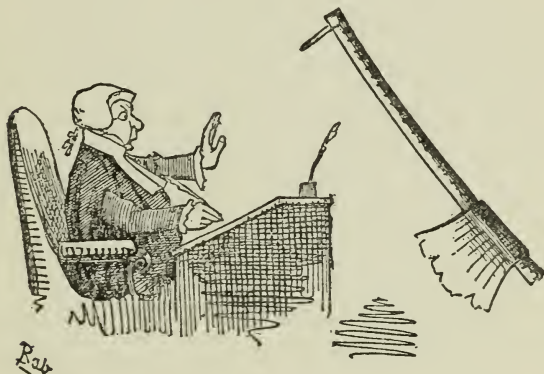
FIRST PRODUCED AT THE SAVOY THEATRE, LONDON,
MARCH 14, 1885

This colorful operetta deals with Nanki-Poo's love for Yum-Yum, ward of Ko-Ko, the Lord High Executioner. Previously the Mikado, Nanki-Poo's father, had been set on marrying his son to Katisha, an elderly lady of the court. So great had been Nanki-Poo's dislike for her, however, that he fled from the Court and became "second trombone" in the Town Band of Titipu. Here he has the pleasure of meeting Yum-Yum with whom he immediately falls in love. Unfortunately, Yum-Yum cannot give her love to Nanki-Poo, for she is engaged to be married to Ko-Ko.

Ko-Ko himself is very much upset at this moment for he has just received news from the Mikado that unless the town of Titipu can boast of an execution within the following month, the office of executioner will be done away with entirely. Consequently, Ko-Ko sets about finding himself a victim. He meets with no success until Nanki-Poo enters the scene in search for a convenient spot to

THE MIKADO

hang himself. His despair is caused by the fact that love can ne'er belong to him. Aha, Ko-Ko has found his victim! He beseeches Nanki-Poo to change his plans and consent to be decapitated in ceremonious fashion instead of merely hanging



Pooh-Bah: Our logical Mikado, seeing no moral difference between the dignified judge who condemns a criminal to die, and the industrious mechanic who carries out the sentence, has rolled the two offices into one, and every judge is now his own executioner.

himself unnoticed and unwept for. Nanki-Poo consents on condition that he first enjoy four weeks of marital bliss with Yum-Yum, at the end of which time Ko-Ko will be able to marry Yum-Yum who will then be a widow.

Preparations are being made for the wedding when Ko-Ko returns with news of a law to the effect that when a husband is executed, his widow is to be buried alive with him. Although Yum-Yum still professes to love Nanki-Poo dearly, still she insists that such a death is unthinkable. Nanki-Poo believes to have the necessary solution; he agrees to commit suicide on the stated day and so will prevent Yum-Yum from undergoing such an awful death. But such an arrangement hardly settles matters for Ko-Ko, who must still find a subject for decapitation. Thereupon Ko-Ko brings forth yet another solution, which he carries out. According to this plan, when the Mikado visits the town of Titipu, Ko-Ko describes in most pitiful terms the horrible death of the "second trombone" player. Nanki-Poo, supposedly dead, is at this time about to set forth on his honeymoon with Yum-Yum. The Mikado is well satisfied until he learns that this trombone player is none other than his own son.

However, the act of killing the heir to the throne is punishable by the pouring of boiling oil on the accused. Such a death of course is hardly in accord with Ko-Ko's tastes. He seizes Nanki-Poo and implores him to appear before his father and testify to the falsity of the entire execution. This Nanki-



COSTUMES LEND GLAMOUR TO THE PERFORMANCE

A group of "maids from school" in Oriental garb.

Costumes by Eaves



EFFECTIVE MAKE-UP ENHANCES ANY PRODUCTION

William Danforth, as "Dick Deadeye", surrounded by a bevy of those famous "Sisters, Cousins and Aunts".

(S. M. Chartock Productions)

T H E M I K A D O

Poo refuses to do until Katisha is no longer a spinster and out of danger's way. With but one alternative left, Ko-Ko woos the unappealing Katisha who accepts his proposal of marriage and thus escapes spinsterhood. With Katisha out of the way, Nanki-Poo appears before his father with his bride Yum-Yum. At the sight of his son alive, the Mikado is so overjoyed that he pardons Ko-Ko and consents to the marriage of Yum-Yum and Nanki-Poo.

RUDDIGORE
OR
THE WITCH'S CURSE

FIRST PRODUCED AT THE SAVOY THEATRE, LONDON,
JANUARY 22, 1887

The village of Rederring was the only village that could proudly boast of its band of "Professional Bridesmaids." Although unemployed for some time, they were now devoting their attention to the beautiful Rose Maybud who lived with her aunt, Dame Hannah. Although Rose's beauty had attracted almost all of the lads, her shy and unassuming ways discouraged them from declaring their love for her.

So long had it been now, since the Bridesmaids had participated in any wedding, that they asked Dame Hannah herself if she would not consent to marry someone. Hannah responded that she had already given her heart to one who, not long before his wedding, revealed himself to be Sir Roderic Murgatroyd, Baronet of Ruddigore and Lord of the village of Rederring.

Now all these Baronets of Ruddigore were the unfortunate victims of a witch's curse, brought about by the persecuting and tormenting of witches

by Sir Ruthven Murgatroyd, the first of his line. According to this curse, the holder of the title of "Baronet" would have to commit a crime each day. Should he fail to do so, he would immediately be subjected to excruciating torment which would eventually mean death.

Returning to Rose now, among those whom she held dear, none held a more desirable position in her heart than a certain youth called Robin Oak-apple. Although Robin, on his part, was greatly enamored of the lovely Rose, his timidity and extreme reserve prevented him from openly confessing his love to her. All his good resolutions to do so were of no avail, for, at the last moment, his courage invariably would fail him.

It is Robin himself who is the rightful successor to the title of Baronet, but despising the life of crime that this title would oblige him to lead, he disguised himself as a rustic youth and changed his true name of Sir Ruthven to that of Robin Oak-apple.

Walking on the road one day, Robin was overtaken by an old servant called Old Adam. Adam informed Robin of the arrival of his foster-brother Richard, who had just returned from the seas. Richard and Robin have always been very fond of

each other, each always trying to be of assistance to the other.

Upon hearing of Robin's difficulty in declaring his love, Richard decided to speak to Rose himself and reveal Robin's love for her. However, the results of the interview were not as praiseworthy as Richard's intentions would lead us to believe. For he soon fell victim of Rose's charm, revealing his love to her and his desire to marry her.

At this moment Sir Despard appears, this time as the Baronet of Ruddigore. Sir Despard was himself satiated with the sort of life he had been leading and commands Robin to return and assume his rightful title and obligations.

Reluctantly, Robin Oakapple returns to his castle and we next find him as Sir Ruthven, searching for crimes to commit. Although but a few days have passed, this sort of life seems impossible to Sir Ruthven, who enters the Portrait Gallery of the Castle and beseeches his ancestors to have pity on his unfortunate state and to release him from his dreadful obligations. Thereupon all the dead Baronets come to life, descend from their frames on the wall and threaten him with excruciating torment unless he commits crimes even more horrible than those already performed—such as the abduction of some unwilling lady. Old Adam sets

out to find such a person and returns with none other than Dame Hannah, for whom Sir Ruthven has always had the greatest esteem and respect.

Affairs seem to have certainly taken on a most discouraging aspect. Precisely at this moment, however, Sir Ruthven is inspired with a solution which seems to solve the entire difficulty adequately. A Baronet can die only upon refusing to commit a daily crime. To refuse to commit the crime therefore means suicide. But since suicide is a crime in itself, none of the Baronets should actually have died. In other words the curse had never actually been in effect. With the witch's curse forever broken, Rose Maybud eagerly consents to marry Sir Ruthven (her Robin Oakapple), Richard chooses one of the lovely bridesmaids and Sir Roderic is again restored to his beloved Dame Hannah. The curtain falls on the merry singing of three couples made happy by the dissolution of the witch's curse.

THE YEOMEN OF THE GUARD

FIRST PRODUCED AT THE SAVOY THEATRE, LONDON,
OCTOBER 3, 1888

Although 'tis a lovely sunny morning in the 16th century, the Tower of London is surrounded by an atmosphere of gloom and despair. For this is the very day the loyal and courageous Colonel Fairfax is to be executed. This execution is motivated by the greedy desires of Fairfax's kinsman, Sir Clarence Poltwhistle, who falls heir to the Colonel's estates upon the death of Fairfax, providing the latter dies unmarried. In those credulous days, Poltwhistle had no difficulty in convincing others that Fairfax's experiments in alchemy were evidences of witchcraft and sorcery.

Among the villagers Fairfax had two friends who unceasingly endeavored to gain Fairfax's freedom. These are Phœbe Meryll and her father, Sergeant Meryll, whose life Fairfax had twice saved. Meryll's one hope for Fairfax's escape lay with his son Leonard who has just returned from Windsor where he was made a Yeoman of the Guard. Since he has not yet been seen by any of the villagers, Lieutenant Meryll asks his son to remain hidden and give his uniform to Fairfax who will thereby

be able to join the Yeomen of the Guard and escape death.

Fairfax, on his part, is prepared to face death in a manner well becoming a soldier. He asks but one boon of Lieut. Richard Cholmondeley: that, to fetch him a bride for but one hour, for which he is willing to pay one hundred crowns. This request is of course the result of Fairfax's desire to frustrate Poltwhistle's plans.

At this moment two strolling players arrive in the village, Jack Point and Elsie Maynard, who sing and dance to an eager and delighted audience. Attracted by the crowd which had gathered about the players, Lieut. Cholmondeley joins the throng and loses no time in presenting his offer to them. Elsie's mother is at this time very sick, with no hope for relief due to lack of funds. One hundred crowns therefore mean a great deal to Elsie, who for this reason consents to become the wife of Fairfax, with the understanding that he be beheaded within an hour. This, of course, is very much against the innermost desire of Jack Point, who is himself in love with the fair Elsie Maynard. Yet even *he* consents upon the assurance of regaining his Elsie at the end of the hour. She is thereupon led, blindfolded, to the prisoner's chamber where the marriage to Fairfax is consummated.

THE YEOMEN OF THE GUARD

Shortly thereafter, Lieut. Meryll gains entrance to Fairfax's room by means of the keys which Phœbe has managed to take from her unsuspecting admirer, Wilfred Shadbolt, the jailer. His beard and moustache shaved, Fairfax appears among the Yeomen, attired in Leonard's uniform, and is enthusiastically greeted by all as the courageous Leonard who has just returned from Windsor.

As the bell of St. Peter's begins to toll and the headsman's block is brought upon the stage, all await the arrival of the unfortunate victim who is soon to be beheaded. Suddenly the news is spread that Fairfax has escaped from his chamber. A ransom of 1,000 marks is promised to anyone who will bring him back, whether he be dead or alive.

The consequences of Fairfax's escape from death are felt by several individuals. Elsie finds herself married to someone whom she has never seen and who is now at large. Jack Point too is distressed, for so long as Elsie is married to another, she can never be his. He persuades Wilfred, the jailer, to swear that he has shot Fairfax while trying to swim across the river. In return he promises to teach Wilfred how to become a successful jester.

Fairfax (who is generally believed to be Leonard) in the meantime has learned that Elsie is his wife and sets out to test her moral principles. He

THE YEOMEN OF THE GUARD

asks her to forget Fairfax and flee with him. Suddenly a loud shot is heard from without. Wilfred and Point enter and describe in blood-curdling terms the horrible death Fairfax had met at the hands of the courageous Wilfred.

With Fairfax out of the way now, Elsie consents to become the supposed Leonard's bride. At this moment the real Leonard rushes in with news that Fairfax was granted a reprieve two days ago. This news was withheld by Sir Poltwhistle who had hoped that the Colonel would be killed before the news was received.

Preparations for the marriage of Elsie and the supposed Leonard are instantly halted as the announcement is made that Fairfax had been pardoned and moreover is still alive. Fairfax, returning in his own clothes, demands Elsie for his bride. Elsie, without observing whom it is that is standing besides her, knows where duty lies and obeys. Looking up, she discovers that Fairfax is her own Leonard. And though Fairfax and Elsie are made happy at the end of the opera, Jack Point alone is unhappy, having lost his Elsie and left a merryman, "Whose soul was sad and whose glance was glum."

THE GONDOLIERS
OR
THE KING OF BARATARIA

FIRST PRODUCED AT THE SAVOY THEATRE, LONDON,
DECEMBER 7, 1889

The rise of the curtain reveals a group of pretty Venetian maidens, all of whom have come with the hope of being selected as the wives of the two unusually popular gondoliers, Marco and Giuseppe. But alas, each of these maidens appears so gay and so fair that the gondoliers are unable to decide which of them to choose. They consequently blindfold themselves and promise to abide by the first maiden they find. In this fashion, Gianetta and Tessa become the wives of Marcus and Giuseppe, respectively.

When the couples leave the stage, a new party of personages arrive consisting of the Duke and Duchess of Plaza-Toro with Casilda, their daughter, and Luiz, the one attendant who still bears witness to the grandeur that once was theirs. The purpose of this visit is to find the Grand Inquisitor, Don Alhambra. It seems that in her infancy Casilda had been married to the young Prince of Barataria. As the King had allied himself with the Wesleyan

THE GONDOLIERS

Methodists, the Grand Inquisitor of Spain transported the young Prince to Venice where a similar misfortune could not befall the child. With the King dead, it remains for the Prince to be found and be bethroned together with his rightful Queen, Casilda.

Casilda's happiness, instead of awaiting her, seems to be at an end; for it seems that she and Luiz, who had in the past been ardent lovers, are now to be separated. A spark of hope appears however, when they learn that the gondolier who was in charge of the young Prince had so often been tipsy that he confused the Prince with his own son. In short, after his death, none knew which was the Prince and which was the son of a lowly gondolier; none but the old nurse of the royal child, Inez, who, coincidentally enough, is the mother of Luiz. At the opening of Act II, we find Marco and Giuseppe, the gondoliers, in their palace, ruling according to their republican ideas. The kings with their wives and servants, ignorant of the actual state of affairs, are dancing the cachucha, when the Grand Inquisitor appears and ends their light-hearted pastime revealing that the true King has already been married. And it now remains for Inez to arrive and make known which is really he.

The unexpected ending of this operetta leaves

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everyone happy and delighted. It appears that the traitors had expected to steal the royal child from his nurse and so, in her devotion, Inez had substituted her own child, who thereafter was brought up as a gondolier in Venice. Apparently then, Luiz is King of Baratavia! Casilda's joy is complete! As for Marco and Giuseppe, neither had fate neglected them; they are now liberated from all monarchal responsibilities and are free to enjoy the rest of their happy days with the maidens of their hearts.

UTOPIA, LIMITED
OR
THE FLOWERS OF PROGRESS

FIRST PRODUCED AT THE SAVOY THEATRE, LONDON,
OCTOBER 7, 1895

In the tropical gardens of King Paramount's Palace we find a group of maidens, languorously lying about and dreaming, enjoying a "life of Lazyland".

Presently Calynx, the Utopian Vice-Chamberlain, announces that Princess Zara, the eldest daughter of King Paramount, is returning from England—"the greatest, the most powerful, the wisest country in the world". The monarch, who is limited in all that he does by his two Wise Men, Phantis and Scaphio, is bound to carry out each of their suggestions, on pain of being blown up with dynamite by Tarara, the Public Exploder, who would thereupon succeed to the throne himself.

Now Princess Zara's visit to England is the outcome of the King's keen desire to remodel his kingdom according to the system of government existing in England. Consequently, everything savouring of English ideas or plans is accepted by him with much joy and enthusiasm.

Lady Sophy, the English governess whom Paramount has procured for the two younger Princesses, Nekaya and Kalyba has taught her charges to be

as proper and correct as she herself is. Indeed so many are the virtues of this governess, that King Paramount would like very much to marry her. Lady Sophy refuses, however, on account of the outrageous scandals she has read about him in the "Palace Peeper", a society paper. The fact is, that not one of these tales is true, for they have been written by the King himself at the command of his two Wise Men, in order to establish his reputation as a hardened and evil-living tyrant.

In the meantime, Princess Zara has arrived with six representative Englishmen, whom she calls "The Flowers of Progress". Each of these gentlemen is immediately placed at the head of some department of the government. Captain Fitzbattleaxe, who is Zara's ardent admirer, is placed at the head of the army. Captain Corcoran, K.C.B., of the Royal Navy, is in charge of the development of the Navy along English lines. To Sir Bailey Barre, Q.C., M.P., is relegated all matters concerning the Law. The remaining three "Flowers", Lord Drama-leigh, Mr. Blushington and Mr. Goldberg, represent the exemplary Lord Chamberlain, Sanity and Health Reformer and Exchequer, respectively.

A complete transformation takes place in which the laws and decrees of the two Wise Men are completely disregarded, even as to their authority over

the King. But the "dull prosperity" which results from the establishment of this Utopia has far-reaching effects on the people at large. So efficient have the Army and Navy become that war is impossible. The sanitary and health reforms have done away with all diseases and as a result, the doctors are completely out of work. Likewise the lawyers too are starving, for the new laws have abolished all crime in the land. It appears that something is still to be done, to effect a real Utopia. Princess Zara finds the solution when she realizes that she has omitted a most important factor in her plan—Government by Party. When the system of Government is changed from a Monarchy (limited) to a Limited Monarchy, things start to right themselves.

The King who is no longer at the mercy of his two *Mise Men*, reveals to the Lady Sophy that the scandals concerning himself were entirely false. A respectable person in her eyes now, the English governess consents to marry King Paramount. At the same time, the two young Princesses, *Nekaya* and *Kalyba*, wed the Lord *Dramaleigh* and Mr. *Goldburg*, respectively, while Princess *Zara*, happy in seeing her plans achieve such success, is joined to Capt. *Fitzbattleaxe* by the bonds of eternal wedlock.

MY DREAM*

The other night, from cares exempt,
I slept—and what d'you think I dreamt?
I dreamt that somehow I had come
To dwell in Topsy-Turveydom!

Where vice is virtue—virtue, vice:
Where nice is nasty—nasty, nice:
Where right is wrong and wrong is right—
Where white is black and black is white.

Where babies, much to their surprise,
Are born astonishingly wise;
With every Science on their lips,
And Art at all their finger-tips.

For, as their nurses dandle them,
They crow binomial theorem,
With views (it seems absurd to us)
On differential calculus.

But though a babe, as I have said,
Is born with learning in his head,
He must forget it, if he can,
Before he calls himself a man.

For that which we call folly here,
Is wisdom in that favoured sphere;
The wisdom we so highly prize
Is blatant folly in their eyes.

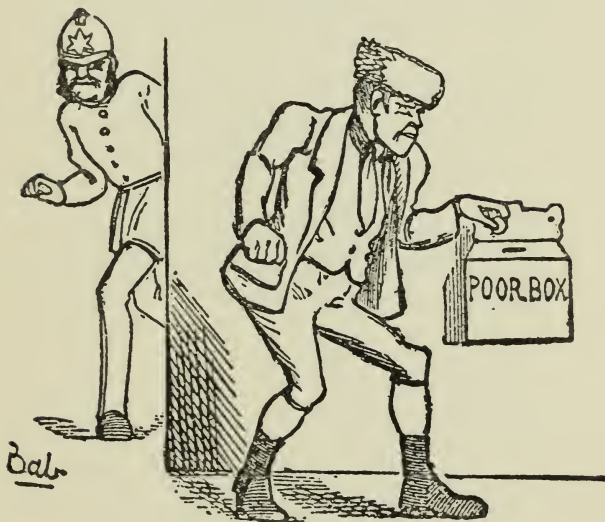
* The author cannot resist adding, for the benefit of those who are not thoroughly acquainted with Gilbert, one of his famous Topsy-Turvy "Bab Ballads."

M Y D R E A M

A boy, if he would push his way,
Must learn some nonsense every day;
And cut, to carry out this view,
His wisdom teeth and wisdom too.

Historians burn their midnight oils,
Intent on giant-killers' toils;
And sages close their aged eyes
To other sages' lullabies.

Our magistrates, in duty bound,
Commit all robbers who are found;
But there the beaks (so people said)
Commit all robberies instead.



M Y D R E A M

Our judges, pure and wise in tone,
Know crime from theory alone,
And glean the motives of a thief
From books and popular belief.

But there, a Judge who wants to prime
His mind with true ideas of crime,
Derives them from the common sense
Of practical experience.

Policemen march all folks away
Who practice virtue every day—
Of course, I mean to say, you know,
What we call virtue here below.

For only scoundrels dare to do
What we consider just and true,
And only good men do, in fact,
What we should think a dirty act.

But strangest of these social twirls,
The girls are boys—the boys are girls!
The men are women, too—but then,
Per contra, women all are men.

To one who to tradition clings
This seems an awkward state of things,
But if to think it out you try,
It doesn't really signify.

With them, as surely as can be,
A sailor should be sick at sea,
And not a passenger may sail
Who cannot smoke right through a gale.

A soldier (save by rarest luck)
Is always shot for showing pluck
(That is, if others can be found
With pluck enough to fire a round).

M Y D R E A M

"How strange!" I said to one I saw;
"You quite upset our every law.
However can you get along
So systematically wrong?"

"Dear me," my mad informant said,
"Have you no eyes within your head?
You sneer when you your hat should doff:
Why, we begin where you leave off!

"Your wisest men are very far
Less learned than our babies are!"
I mused awhile—and then, oh me!
I framed this brilliant repartee:

"Although your babes are wiser far
Than our most valued sages are,
Your sages, with their toys and cots,
Are duller than our idiots!"

But this remark, I grieve to state,
Came just a little bit too late;
For as I framed it in my head,
I woke and found myself in bed.

Still I could wish that, 'stead of here,
My lot were in that favoured sphere!—
Where greatest fools bear off the bell
I ought to do extremely well.

APPENDIX I

LIGHT OPERA TERMINOLOGY

With the production of operettas and theatrical performances in general, many stage terms used principally by professionals have come into use. The knowledge of some of them is necessary to amateurs as well, who participate in a light opera performance. An extensive list of stage terminology would be impractical in this book, but a working glossary of light opera terminology is here set forth:

Ad lib. As you please.

Apron. The section of the stage which extends in front of the curtains, intended to be used by speakers when the curtains are closed.

Arch. The sections of scenery used over entrances or exits.

Arras. The technical name given to the curtains which hang from wires, or wooden or steel frames to represent scenery either interior or exterior.

At rise. The situation on the stage as the curtain rises.

A P P E N D I X I

Backdrop. The drop or curtain farthest backstage which represents the background of the set.

Battens. Wooden or metal strips to which drapes are attached for suspension from the flies.

Borders. Short strips of painted cloth hanging across the top of the stage, serving as the ceiling, sky, foliage or the interior.

Braces. Supports to hold the scenery in place.

Bunchlights. Another name for floodlights.

Color frames. Frames which hold the gelatine sheets.

Cyclorama. A solid colored backdrop. Either an interior or exterior scene may be represented, usually by draperies.

Dimmer. A device used to increase or decrease the intensity of the lighting apparatus.

Dock. Under stage.

Downstage. Towards the audience.

Drapes. Any curtains used in the scenes, except painted curtains or the front curtains, usually called "drops."

Drops. Pieces of scenery reading across stage, numbered from the front.

Ensemble. All performers in the cast.

Entre'acts. Between the acts.

- Fantasia.* A composition not in strict style.
- Flats.* Scenery which is constructed by stretching cloth over framework, and then painted.
- Flies.* Short drops. To "fly" a piece of scenery is to raise it out of sight.
- Fly gallery.* A platform at the sides raised above the floor. From these platforms the ropes are controlled which raise, lower or trim the scenery.
- Floodlights.* Usually one powerful light covered by gelatine slides of various colors to suggest moonlight, brilliant sunlight outside of a door, or simply an abstract color for brilliant decoration.
- Footlights.* Strips of lights set in a trough below the floor level at the outer edge of the apron, for the purpose of throwing light upward on the faces of performers.
- Front.* Forestage or any part of the theatre in front of the footlights.
- Gelatines.* Sheets of gelatine to cover the spots or floodlights, in a variety of colors.
- Grand drapery.* The drapery or a border painted to represent this drapery which hangs immediately behind the proscenium generally matching the tormentors.

Grid. The section above the lofts.

Grips. Members of the stage crew who handle the flat scenery.

Jog. A narrow flat used in making angles or "jogs" in a wall.

Lash lines. Ropes used to fasten flats together.

Left. The performer's left, facing the audience.

Leg-drops or arms. End or side sections of scenery used to complete the circular effect of the cyclorama.

Music plot. Tabulation of musical numbers and cues.

Nocturne. Song of dreamy sentiment.

Paper. Complimentary tickets.

Pinrail. The railing along the outside of the "fly gallery" in which wooden pins are inserted, around which lines are tied and fastened.

Proscenium. The arch which frames the stage and separates it from the audience.

Recitative. As if spoken to pitch.

Right. The performer's right, facing the audience.

Scenic music. Descriptive music.

Setting. The scene.

Sides. Manuscript sheets.

A P P E N D I X I

Sotto voce. In an undertone.

Spot. Locate. (Also: *Spotlight.*)

Spotlight. A focus light of great brilliance thrown from the sides of the stage or from the rear of the auditorium.

Stage braces. Wooden braces used to support flats or set pieces.

Tormentor. Sometimes called "return". The first wing in back of the proscenium which forms a second frame to the stage picture but should not be used for entrances or exits.

Upstage. Away from the audience.

Vamp. Short introduction.

Wardrobe. Where costumes are kept.

Wings. V-shaped flats used at the sides of the stage.

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19 Nov. 1853

Dear Cellier

Many thanks for
your good wishes. Personally
I'm rather rich of birthdays -
I've had so many of
them.

A Gilbert is of no use
without a Sullivan - & I
can't find one!

Very truly yours

Gilbert

Gilbert's letter to Francois Cellier in which he says he is
"lost without Sullivan".

(Courtesy, Pitman Publishing Corp.)

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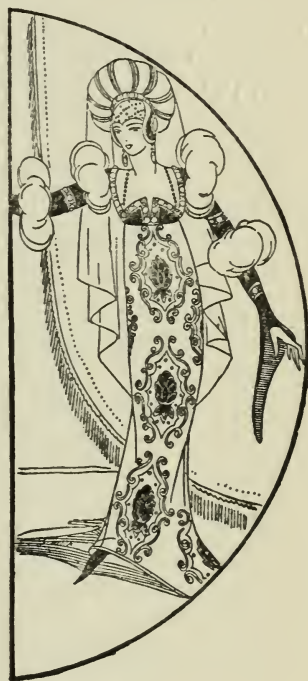
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The author takes this opportunity to express his sincere appreciation.

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